

no 52 the magazine of cinema & television fantasy 95p

STARBUKST

the making of **KRULL**

including interviews with
THE DIRECTOR
THE PRODUCER
THE STARS
THE EFFECTS TEAM

plus we talk to
ARNOLD SCHWARZENEGGER
star of CONAN



Volume 5,
Number 4
December 1982

Editor:
Alan McKenzie

Design:
Rahid Khan
Editorial Assistance:
Gilly Joseph
Production:
Tim Hampson
& Alison Gill
Colour:
Cheamworth Ltd
Typesetting:
London Composition
Advertising:
SH Space Sales
Distribution:
Comag:
Publisher:
Stan Lee:

Writers this issue:

John Brosnan
Chris Charles
Tony Crawley
Phil Edwards
Richard Holliss
Alan Jones

the making of **KRULL**



Published monthly by Marvel Comics
1101 Avenue of the Americas, 200121
New York, New York 10019, England
All rights reserved. No part of this
publication may be reproduced, stored
in a retrieval system, or transmitted, in
any form or by any means, electronic,
mechanical, photocopying, recording,
or by any information storage and
retrieval system, without the prior
written permission of Marvel Comics Ltd.
Printed in the United Kingdom



OUR READERS WRITE IN DEFENCE OF STARBURST AND HARRISON FORD.

THINGS TO COME 6

MORE NEWS AND VIEWS FROM AROUND THE GLOBE, COURTESY OF OUR ROVING REPORTER, TONY CRAWLEY.

BOOK WORLD 40

ANOTHER ROUND-UP OF THE FANTASY BOOKS CURRENTLY AVAILABLE IN YOUR LOCAL BOOKSHOP.

BOOK WORLD EXTRA 41

PHIL EDWARDS REVIEWS A NEW SCIENCE FICTION FILM BOOK BY HOLLYWOOD CORRESPONDENT, BILL WARREN.

IT'S ONLY A MOVIE 42

REGULAR COLUMNIST JOHN BROSNAN TURNS HIS VITRIOLIC ATTENTION TO THE NEWEST BOOK IN THE BOND SERIES, FOR SPECIAL SERVICES.

TV ZONE 43

RICHARD HOLLISS LOOKS BACK AT THE CATWEAZLE SERIES AND THROWS IN AN EPISODE INDEX FOR GOOD MEASURE.

INTERVIEW: ARNOLD SCHWARZENEGGER 44



WE TALK TO THE STAR OF JOHN MILIUS' CONAN MOVIE.



A MAMMOTH FEATURE CHRONICLING THE GENESIS OF A MAJOR NEW FANTASY MOVIE, NOT DUE FOR RELEASE UNTIL HALF WAY THROUGH NEXT YEAR.

STARBURST

STATE OF THE ART

Please, please may I shoot the breeze. May I beg your indulgence so that I may not, rev and generally yap about a subject closer to my heart than my wallet... movies!

Firstly, I'd like to get down on bended knee and homage to our lord and saviour, Steven Spielberg, with his *E.T.* vapourising all the other box office giants, it looks like fantasy film making - (real fantasy film making as opposed to the "Dino De Loopyrantsing School of Italian Kiddy-Pap and Epic-Myth Delecting Inc.") - is on the up'n'up (at last).

(At a recent showing of *Cat People* - which I adored-incidentally I would appreciate Nastasia Kinski's phone number as I've fallen madly in love with her) - the audience was treated to three magnificent examples of the best to present a "presenting-our-future-programme" short. Tasters of *E.T.* - stunning, *Pohtergeist* - mindboggling, and *The Thing* - terrifying, succeeded in bringing this lethargic audience to a pinnacle of gasping, tingling, shivering excitement. Part of the reason was because of the excellence of these trailers but this was contributed too by the trashy mess they had sat through.

You see the film that is "doing the rounds" with *Cat People* is an incredible *Lame Wart* of a movie called *Death Valley*. Armed only with chronically predictable performances, a supremely original script, and a hilariously over-the-top soundtrack (the best example I've ever heard of music "slumming", the sound was too classy for the visuals) it succeeded in reducing an expectant, eager audience to a pack of indifferent, comatose, corpses playing solitaire, writing letters home, singing round campfires or doing anything rather than watch the crap on the screen.

Another sense-tingling, treat, however, has appeared in the shape of *Blade Runner*. Now I had misgivings about Hollywood being let loose with a "serious sci-fi" project, when one considers its past travesties such as *Alien* and *Outland* (with the former, in my opinion, being a supreme example of a hideously "hack" script destroying an immense input of creativity) my misgivings seemed well founded. I was further horrified to learn that every-one's favourite new John Wayne stereotype sketch, runner-round-'n'-shoot-'em-up, action man, Harrison Ford, was playing Deckard. Would the spirit and de-humanising message contained in Dick's book be successfully visualised in the form of Ford's hunk-machismo screen presence? John Brosnan review in *Starburst* 50 put me at ease... sort of.

Incidentally, where did you get Brosnan from, he's great, true stereotype... the cynical but caring reviewer, a man capable of perpetrating unspeakable atrocities on a film but also an individual fighting against the mainstream in a never ending search for perfection. This search he permeates with his awesome respect for the genre. Mr Brosnan, I salute you.

A weird experience befell me recently concerning a change of heart. I was there with the rest of the art lovers queuing up to see Mr John Boorman's *Excalibur*. We all emerged from the cinema proclaiming the birth of a new god and a renaissance in the fantasy cinema. I ran to the solace of my lonely room and wrote feverishly to all concerned individuals that this was a masterpiece that wouldn't, shouldn't, couldn't be ignored. Now as you may not know, *Excalibur* was recently released on video, having one of these marvellous machines, I eagerly rented the tape and called the afore mentioned art lovers to arms. We all watched, and watched, and watched, and when the watching was over we all burst into tears. Where was our *Excalibur*? who had switched this turkey for the real McCoy?

It was I who restored order and rationalized the experience. In the cinema we had all been visually conned, whilst being mesmerized by Boorman's spellbinding visuals we had all forgotten to how terrible the script was, how un-speakable the performances were. In short, without the scale, *Excalibur* is nothing, comparable to an average episode of *Nanoha*. With awful stereotypical performances, and a script I could have knocked out in about thirty seconds, *Excalibur* is a true disappointment. I ran to the solace of my lonely room and feverishly wrote to all concerned individuals that this was a dog, first class, the biggest, nastiest, most pungent pile I've ever stepped in.

Finally I'd like to wish you a belated happy 50th and hope that you keep beating the opposition (*Starlog*, *Fangoria*, etc) out of sight. You are the prime example of solid British journalism, an object lesson in how to present a serious viewpoint on contemporary fantasy cinema trends (not an easy thing to do at the best of times). There's always a temptation to take camp "cheap shots", thankfully you don't. Only please, no more Zombie issues.

P. Mitchell,
Marske-by-sea,
Cleveland.

BLADE RUNNER

I saw *Blade Runner* at the *Starburst* screening in Newcastle (thank you very much for arranging it) and awaited John Brosnan's review with the usual grim trepidation. Upon reading it my surprise came not from his critical acclaim of the film, but from it's American reception. Maybe America's more lenient rating system has it rated with *Star Wars* and *Raiders of the Lost Ark*, whereas its British AA certificate will give a clearer picture (no pun intended) of the type of film it is.

Of the film itself, I agree with Mr Brosnan for the most part, though as oppressive that it does tend to dwarf the human stars. This seems to be a result of Ridley Scott's training ground of the TV ads, where look is more important than substance. However with *Blade Runner* I feel that people (or "replicants" in this case) are beginning to

shine through - which is hopeful for future Ridley Scott films.

The three main cast members give good performances (though Rutger Hauer stands out a little more than Harrison Ford and Sen Young) and Doug Trumbull and co deserve this year's Oscar for visual effects easily.

Now - complaints time (yes, it had to come) and in true *Battling Brosnan* style I'll start off with the major complaint which is - the tampering with the film before its release. Yes, I know all films are altered in some way before their general release, but Ridley Scott's films are always ruined by some idiot studio executive (remember the cocoon sequence from *Alien*? - it only explained the whole movie!). Some of that soft, hazy atmospheric lighting which marks Scott's films is also a source of annoyance to me, as it often obscures much of the marvellous detail of the sets and in some scenes becomes so stylised that it detracts from the reality of the scene. I also felt that the point about the lack of animals should have been made more apparent as it makes the point of Leon's "Voight-Kampff" test unclear. I'm also not sure what happens to Sebastian after Batty kills Tyrell - he just seems to disappear. Maybe I didn't see him in the hazy lighting, or is he another victim of the editing? The actual ending as it now appears seems to be tacked on and seems to be missing a few establishing shots (though I was pleasantly surprised by the resolution of the conflict between Deckard and Batty).

On the plus side, I didn't find the narration too annoying (but then I liked Yoda) and if American audiences cannot take the absence of a "spinner" dog-fight then that's their loss (let's hope the crowd reaction was of typical of the majority). *Blade Runner* is certainly a step in the right direction for Ridley Scott and I look forward to his next movie.

By the way, if movies with a downbeat ending are box office poison, then how do you explain the success of *The Empire Strikes Back*?

E Oliver,
49, Elmfield Gardens,
Walsend.

MORE DEFENCE

Having just read Paul Butler's letter I feel I must leap to your defence (though I am sure you are familiar with the following information). Firstly, he says he is an erratic reader of *Starburst*, which explains much of the ignorance displayed in his correspondence. For a kick off you have already done comprehensive articles on both *Doctor Who* and *Star Trek* and on each occasion you have treated the subjects with more respect than cynicism and if Paul doesn't believe me then I would ask him to take a look at issues 1, 3, 10, 14, 15, 19, 27, and 38, and hereafter keep his trap shut.

Secondly, John Brosnan's *It's only a Movie* column is, in my opinion, first class, and John's style of journalism makes the articles the success they are. His views on *Star Trek* or anything else

he happens to dislike are (as he clearly points out) his own and therefore should not be taken too seriously. However his account of the great *Star Trek* convention in Birmingham (1969) is quite accurate. I for one remember being severely beaten about the head by an irate female fan, wielding a pair of stainless steel Spock ears, who claimed to be searching for 9,999 of her companions. A nasty business it was and I was shocked to read how cynically Paul Butler treated this black spot in Birmingham's history.

Keep up the good work and the colour pages, for which incidentally I would be willing to sell my house and all its contents to maintain.

Are there any *Starburst* binders on the way as mentioned in SB 13?

Steve Dennison,
Hull,
N. Humberside.

Binders really are in the works this time. We should have an ad coming up in the next couple of months. Homes!

READER STRIKES BACK

I feel inclined to write after reading your letters column in issue 50 and try to redress the imbalance left in your readerships opinions.

The letter is undoubtedly heavily biased and hostile toward *Starburst*. I have read the magazine from its inception and have found it to be informative and entertaining to read. But lately it has started to slide to areas I find not the least interesting but I accept that you have to cover a lot of ground to live up to your title.

The second half of the letter deals ostensibly with *Star Trek* I am sick to death of being told how good *Star Trek* the series was, and how bad *Star Trek* the Motion Picture was and how good *Star Trek II: The Wrath of Khan* is. I myself thought that around 50% of the original series was excellent, of the remainder 20% was okay and the rest was dross. *Star Trek: The Motion Picture* I found to be visually exciting much of which contained some of the best visuals in Science Fiction in the cinema today especially the dry dock scene. Bits of the remainder was admittedly dull but the majority made-up for the less visual parts. The script was non-existent but I felt characterisation and direction to be perfectly acceptable. After all *Star Trek* never was high drama.

And now we have *Star Trek II* which everyone except John Brosnan loves. Now for once I am in accord with the aforementioned gentleman at least in spirit although to totally dismiss it is doing as an injustice. I found the film to be very cheap very contrived and banal. The battle scene was very badly executed, the pseudo science of Genesis was decidedly not Science Fiction and the final scene was overemotional, over-the-top and left you at the end very depressed.

The script writers now appear to be in some kind of a fix regarding reviewing *Spock* (if ever that was the intention)

and it will take a very clever man to do it well (Chris Boucher for example?). I would like to finish (at last! I hear you cry) by saying simply that for all their money and years could never produce anything ever remotely as good as *Blekes 7*. I sign off now with my bias trailing in my wake

Nicholas J. Cheeman,
 Farnham,
 Surrey.

AND AGAIN . . .

Yes, I would like to comment on Paul Butler's letter in *Starburst 50*. Having read your magazine since issue 26 I strongly disagree with some of the points he has made.

Firstly, not all the film reviews are denigratory. I refer him to John Brosnan's reviews of *Poftergeist* and *Blade Runner* in that same issue 50 particularly the effusive (for him) praise of the latter.

Secondly, having flicked through the last few issues of the magazine I have come to the conclusion that Mr Butler is exaggerating the quantity of pictures of "people with bits of their anatomies missing" which seem to be in a distinct minority. The exception to this is issue 48 of course, but as this clearly marked "Special Issue! Zombies of the Screen" those people who object to such things could easily have avoided it.

Mr Butler also seems to be slightly paranoid in his feeling that the magazine is conspiring against "Trekkies-and-Doctor Who-fans" (I don't think I'm biased in this: I like *Star Trek* and my admiration for Peter Davidson's Doctor TARDIS, anyone who can't take a joke against his/her pet subject is in danger of becoming a fanatic, and I don't know about Mr Butler but I've always thought a fanatic was a bad thing to be).

Most of Mr Butler's comments appear to be based on a strong dislike for John Brosnan. I doubt that anyone agrees with all of his reviews but you have to admit, those vitriolic comments make entertaining reading, if you can view them objectively. And that in my opinion is what Mr Butler lacks most, objectivity. I like to think I am an sf fan, but I would hate to be considered a fanatic, because in the end it is important to realize that it is "Only a Movie" or TV series or radio show, a point which Mr Butler seems to have missed entirely.

Carol Wicks,
 Sidcup,
 Kent.

HARRISON FORD DEFENCE

I am an avid Harrison Ford fan, no matter what sort of part he plays. I truly believe that he is a good actor. Having just read issue 50, I feel it my duty to write this letter. If, as they say, they are Ford fans, then they should come into the cinema to see *Blade Runner* with open minds, and not come our disappointed, for the film itself is an excellent film, and Mr Ford plays his part so very, very well.

If however, these so called fans do come out disappointed, then it leads me to believe that a certain typecasting is going on in their minds, and that they are not in fact fans of the man himself but of the parts that he plays.

Blade Runner has a certain feeling about it, and it would look pretty silly having either Hans Solo or Indiana Jones running around cracking jokes all the time. Maybe Mr Ford does not want to play fast talking heroes all the time.

So next time we find Harrison Ford in a new film which is not either a *Star Wars* or *Raiders* episode can we try to forget the other parts he has played, and appreciate more the part that he is playing.

Liz Treanor,
 Hounslow,
 Middx.

FILMS ON TV

After seeing the recent spate of feature films on television (which are usually reserved for such festive occasions as Christmas or Bank Holidays), we feel compelled to write and express our disgust at the way these marvellous films have been presented, particularly on the independent stations.

Alien is a typical example. When presented on television, it appeared in a 'slot' directly after the World Cup Final thus giving advertisers the highest possible rating figures of the week.

Indeed, the programme planners were so confident of the size of their audience that they neglected to advertise it until three days before hand. As *Alien* was finally being released (after the publicity build-up preceding the news) we were pleasantly surprised to see the quality of the film but dismayed at the fact that the print had been taken out of Panavision.

As every avid film buff will know, Panavision is a wide screen process developed especially for the cinema. As a result, it does not translate well on to television and there is an irritating tendency for parts of the picture to be

cut off.

For example, the sequence where Ripley confronts Ash and accuses him of professional incompetence in letting Kane on board superbly demonstrates the limitations of television. During the feedback between the two characters, the picture seen on the television gives the wrong impression that the movie has been badly edited. The viewer is confronted with a dialogue where Ash speaks and Ripley interrupts; the picture remains focussed on the former yet ignores the latter for the greater part.

There is also the controversy surrounding the censorship of "X" films on television: *Alien*, being deemed as an Adult film (both by Lord Harlech and a TVS presenter), had some nasty little four letter words contained therein which ITV decided to cut out in order to preserve the "public morality".

Needless to say, we would not quibble over this point had ITV executed a consistent policy of censorship on all "X" films which it decided to show.

An excellent example of this is Independent Television's recent second screening of *The Marathon Man* which, it goes without saying, has a script which relies heavily on vile utterances of the youthful participants.

In complete contrast, the BBC's showing of *Dark Star* was as welcome as it was refreshing to see. It was a film made to prove skill in the film medium and not to make money as John Carpenter explained in Tony Crawley's interview published in *Starburst 5*; "when you're obsessed with something, it consumes your life. Making *Dark Star* was actually easier than some of the projects that I'm doing now. Because I had such a love for the project."

It is interesting to note that BBC 2's screening of *Dark Star* was a much more enjoyable experience than watching *Alien*, which was undoubtedly the most professional of the two. This was probably because *Dark Star* was left untouched and thus the film was seen as one body instead of several "episodes", as was the case with *Alien*. The thoroughly annoying commercial breaks broke the suspense of the movie, which could have been screened continuously and kept the action more fluid.

As a practical suggestion, the idea of commercial interludes should be forwarded to the IBA. Long ago when the British Broadcasting Corporation introduced interludes in their scheduling, a

reasonable amount of time was given between the programmes, in which the viewer could get over watching programme "A" before programme "B", especially where there was a substantial difference in mood or temperament between the two.

In 1982, there is no room for short black and white movies in the schedules but here is a definite solution to the commercial breaks; have large batches of adverts between the programmes and transmit important feature films in their entirety and so avoid the interruptions caused by the advertisements. This would prevent the spoiling of such suspense movies such as *Alien* and *Halloween*.

Interestingly, another film which attracted our attention was also directed by John Carpenter: *Assault on Precinct 13*. Unfortunately, our appreciation of this masterpiece of tension and naked horror was cut short when technicians working for TVS succeeded in knocking out a transmitter serving half the viewers in the Southern Region.

There we were, anticipating our first view of Carpenter's 1976 celluloid success; all the excessive advertising and all the slogans had built up to climax as the film rolled end a whimsical TVS technician pulled a plug causing a power cut and dashing our hopes of seeing this masterpiece.

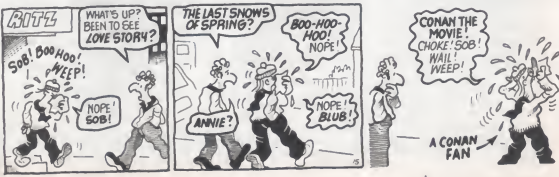
Nevertheless, we have been assured, TVS will repeat *Assault on Precinct 13* at "a later date"; unfortunately, the spokesman did not say how much later they were considering reshowing the film and we both have a nasty feeling that the Television South executives hope the viewing public will forget their little promise so that it may, like many other promises made by TVS, be quietly forgotten and swept under the carpet. I sincerely hope, as my colleague does, that this letter will remind other *Starburst* readers of the assurance Television South made.

In TVS's defence, however, the films that they do show are highly enjoyable and many of their video productions are of a very high standard.

As we have hinted throughout this letter, large budgets are not completely necessary to produce high quality films. *Dark Star* was relatively inexpensive to make. *Halloween* was made for a tiny budget again as was *Assault on Precinct 13*. Daniel M. Tilletson & W. J. Flanagan, Berkshire.

FLICKERS

tim quinn &
 dicky howett



KURTZ FLURTZ WITH DISNEY

After all the suggestions that first George Lucas and now Steven Spielberg is the new Disney, it looks as if the title will eventually fall on Gary Kurtz. He's reporting to the Disney lot for his next movie - *Return to Oz*, which begins some nine months (and 43 years) after the tornado kicked off *The Wizard of Oz*.

Furthermore, he's really come out of the closet and admitted his main fascination in movies by announcing two big animation features for his Kenotographics company. These will be based on American comic strips - Will Eisner's *The Spirit* from the '40s and Winsor McCay's *Little Nemo*, which dates back to 1905.

The cartoons will probably begin shooting before the *Oz* sequel which, Kurtz says, will require a full year of pre-production from his new base at the Disney studios. He's signed up Lucas-mate Walter Murch, as director. This will be Murch's first time in the directorial chair. Previously, of course, he wrote *THX-1138* with George and has been Coppola's sound editor for most of his hit movies, including picking up an Oscar for his stint on *Apocalypse Now*.

Spielberg, I'm sure, would have loved this assignment. But hell, he can't shoot everything in town. Or in the Movies' Top Ten. Even so, I feel sure, Spielberg will make a Disney film before the end of the decade (Or bearing *E.T.* in mind, perhaps I should say... a film at Disney).

Apparently, the Disney folk have held the rights to all of the L. Frank Baum *Oz* books (excepting *Wizard of Oz*, of course), for thirty years. They've just been awaiting the right producer to make 'em since the death of Uncle Walt in 1966. Well, they've certainly found him in Kurtz. And boy, do they need him. Despite its dazzling state of the computer art show, *Tron* is not performing as well as expected in State side cinemas.

Walter Murch has already finished scripting the new *Oz* which will, naturally, feature Dorothy and family and various characters from the other Baum books. These new comers are mainly in an underground world. Special effects will include various folk who can fly. And, perhaps wisely, after the dud that was *Annie* none of them will sing. Lord be praised!



He's chosen Brad Bird as his writer-director for this 12-million dollar version of Eisner's masked crimefighter. This is the strip which led to Eisner being hailed as the Fritz Lang of comics - and indeed, the greatest of all the comic strip creators.

Brad Bird, a new name to the movie-rank ranks, has worked for Disney before - and Lisberger (ie. *Tron*) Productions. He was a member of the inaugural class of the school of animation at the California Institute of Arts. He works hand in glove, or brush in palette, with Jerry Rees. They backed out the story together and are now at the storyboard stage. "Brad has always wanted to do *The Spirit*, too," adds Kurtz. "And now we have the opportunity to use new technology to speed along the process and help the animators."

Gary's other animation trip, *Little Nemo*, is a more expensive affair... at 15 million dollars. It will, therefore, be a co-production with Japan's top animation facility, the Tokyo Movie Shinsu. It was, in fact, the Tokyo Company's chief, Yutaka Fujio, who first had the notion of filming Winsor McCay's strip some years ago. He looked around for a production partner - and found a like-minded spirit (owch!) in Kurtz. The co-production is not simply a matter of dollars and yen, however. The film's artists and animators will come

from the best available in both Japan and America.

Less known than *The Spirit* in Europe, perhaps, *Little Nemo* was the strip of its day. It took up a full page in the Sunday papers, led to the kind of merchandising we know all too well from today's movies, and also led a Broadway musical by Victor Herbert. While the Eisner strip is in grime, half Dashiell Hammett and half-Batman, *Little Nemo* has a kind of twelve having wondrous adventures in a fantasy, not to say dream world. Ray Bredbury is penning the script.

KURTZ BLURTZ

"The biggest problem up until now," comments Gary Kurtz on the animation field, "is that people have pigeonholed it as Disney. Most of the recent attempts in the field haven't been very good. I don't think animation should be conceived as being separated from live action - although it's different enough that it shouldn't try to imitate it."

Latest news on Kurtz' *Dark Crystal* production is that it'll premiere in America for Christmas. Not here, though. No studio wants to open any film at Christmas in Europe - not with *E.T.* slated to start doubling it's American take around then!



NEW TRON BOMBS

So *Tron* isn't about to save Disney's soul, either. In keeping with the quite rotten box-office business of all their live-action films since, and including *The Black Hole*, Disney's so-called life-saver has been full of misery for the Disney accountants. It kicked off in July taking just over 4.5 million dollars at 1,091 cinemas for its first weekend. In its first three days, at 90 less cinemas *E.T.* made almost 12 million dollars. But that's been the *E.T.* story all summer long - trebling the business of any of its rivals. After that first weekend, *E.T.* just grew and grew. *Tron*, however, dipped and dipped, dropping business by 46% and losing nearly 200 screens in less than a month.

Maybe there's a moral in there someplace. Films about video games are like most sport films (excepting *Rocky* and *Chariots of Fire*). The fans prefer to play than watch.

DISNEY REVS UP

Disney, then, has a problem. Gary Kurtz may well have helped 'em with his *Oz* movie. But the studio has announced several other plans to "Maintain the Disney tradition". (Yeah but which one - winning or losing?). Another Coppola stalwart, *Black Stallion's* Carroll Ballard, has been inked for his second Disney movie. He'll follow *Never Cry Wolf* with a "contemporary re-telling" of *The Beauty and the Beast* classic; and Tim Hunter, who directed the rather more abrasive juvenile drama, *Tex*, for the studio will return to handle *Two Scoops*. They're bread 'n' butter movies, though. The real future of the once unbeatable studio depends on Gary Kurtz being able to work the oracle again...

NEW SUPERHERO

The latest news is that the Superman-makers have a new super hero up their sleeves. Clue: He flies about a lot too. Answer?

KURTZ HURTZ DISNEY

A comic buff, with a huge collection to prove it, Gary Kurtz says his entry into animation is really nothing new. He's always been intrigued by the genre since his days at the University of Southern California. In between his *Star Wars* and *Dark Crystal* assignments, he has kept searching for subjects to crack the genre with. Or rather, searching for the rights. He's always known which strip he wanted to start with. "The Spirit was always one of those I particularly enjoyed, especially for its weird sense of humour."



HARLEY AT WORK

Harley Cobles started shooting his ecological sf film, *Contagious*, on Lanzarote, one of the Canary Islands on September 27. It's classed as a "What if?" chiller about chemical warfare elements unleashed on an island, according to producer Mark Forstater—who worked with Harley on his two Children's Film Foundation movies, *The Battle of Billy's Pond* and *Gitterball*. Not their last combination, either. Next summer they have *Dark Visions* on their schedules. That, says Harley, is "a Hitchcockian psychological thriller about a girl who sees the future," scripted by Robert Smith and Iain Cassie.

Before that one, Harley's fellow American Mark Forstater will be producing thrills in Berlin with *The Cold Room*, from Jeffrey Caine's book. Making his debut as director will be the late Basil Dearden's son, James.



ODDJOB DIES

Six weeks after the death of the first Bond villain to die, Curt Jurgens, Harold Sakata died of cancer in a Honolulu hospital. A Hawaiian-born weightlifter (a silver medal winner for America in the London Olympiad of 1948), Sakata was a wrestler when seen in London by Cubby Broccoli in 1964. That's how he came to play Oddjob, handyman-cum-hatchman for Auric Goldfinger in the third Bond outing.

His success as the karate expert who also separates people's heads from their necks by throwing his steel-rimmed bowler hat at them like a frigate, led Harold Sakata into a bunch of other movies including Terence Young's *The Poppy Is Also A Flower* (1966).

He won rather better work in tv series like *Rockford Files*, *Police Woman* and, obviously *Hawaii Five-O*, and was last seen during the tribute to Broccoli when he won his Oscar this year.

Aged 56, Harold remains one of the definitive Bond characters. I can still remember feeling the iron-hard side of his karate hands in the Pinewood bar during the *Goldfinger* shooting. That was minutes before he bought a round of drinks with a fiver, put the change in his pocket—and it clattered all over the

floor. He was still wearing his Oddjob butler suit from the famous golf scene, where he'd drop a ball through the hole in his pocket to help Goldfinger cheat against Bond!

CONGO GOES

The film due to be produced by Steven Spielberg and directed by Brian De Palma which wound up on the shelf has moved to Go again. *Congo* is the feature, Frank Yablans, ofran De Palma's producer, has now pacted Michael Crichton to re-write and direct the flick. Sounds a biggie. 20th Century-Fox and Paramount are becoming partners to handle it. Spielberg and De Palma are still talking of setting up the science fiction trip. *Starfire*, between them—once De Palma finishes his update of *Scarface* with Al Pacino, and Spielberg extricates *Twilight Zone* from the wreckage, and makes *Raiders II* and *E.T. II*. Say, 1985, at the earliest...

FIRST TALKS

Five years old or not, the odd soundtrack of David Lynch's *Erasehead*—steamwhistle noises, some Fats

Waller music and a little dialogue—is beginning to sell well in IRS albums in the States... UNCLE Robert Vaughn has joined *Superman III*... Michael Moriarty, so good in *Holocaust*, is back very much in our style this year. He's terrific in Larry Cohn's *Winged Serpent* and has now completed Bill Fairchild's chiller, *The Sound of Murder*, as Lorimer (the home of *Dallas*) tv movie directed by our Michael Lindsay-Hogg... TV's *Greatest American Hero*, William Katt (the good guy in *Carrie*) has cut his first album, *Secret Smiles*... isn't that interesting?... ATV (well now it's Central TV, of course) is releasing a dozen of its *Hammer House of Horror* shows in double-features on Precisions cassettes...

SUPER—CASSETTE

Warner Brothers have locked up the global video rights to *Superman III*. Only natural, you might think. Not quite. Britain's Intervention had the chance to grab the Supie rights for Britain in a 500,000 dollar deal for various Salkind movies. Mike Tenner and Bev Ripley changed their mind when they saw how many of the other titles in the package were due on British tv screens. Like what's the use of buying rights to movies two million VCRs in the country will be taping anyhow. End of deal and, well, hello Warners.

SUPIE III

Metropolis has been transplanted in Calgary in Canada for the *Superman III* film. The oil-rich boom city of skyscraping buildings is considered perfect for Clark Kent's town by director Richard Lester—it looks rather like New York. He's also found a suitable double for Clark's hometown Smallville just up the road in High River. So, all the movie's exterior will be shot over there, with the rest of the filming, as per usual, being lensed inside Pinewood studios.

NEW SUPERHERO II

So come on then—you must have some idea about the *Soldier's* new hero. A clue? He's an annual treat.

STILL COMIN' AT YA

Raiders of the Lost Ark in 3-D seems to be the best way of explaining *Treasure of the Four Crowns*—the second 3-D adventure from the team which brought you *Comin' At Ya*. Star and producer Tony Anthony says his unit has radically improved their use of the 3-D techniques. They had a short list of 50 specific things they wanted to accomplish in terms of photographic resolution, convergence and light levels—and they've done all these effects utilizing a hundred birds, a dozen attack dogs and a nine-foot python, plus laser beams cutting right into the audience

THINGS TO COME

(nasty) in and around a huge stone temple set.

And they're not stopping there. Tony and his partners hope to have their own new form of 3-D cameras for their third project — "we get more ambitions every time." The newie is a sword and sorcery epic, *The Legend of the Mystical Knight*. "This will implement 3-D for the first time in a big epic," claims Tony. "The film is set in an imaginary world with magic and a huge chariot race." As with the other two films, Ferdinando Baldi will direct. He knows all about chariots. He worked on the race unit in *Ben-Hur* in 1959.

3-D DAY THE 13th

Completa with yet another Hollywood legal hassle, the 3-D version of *The 13th Part III* opened in the United States — and was blasted by the critics as just another slice of tosh. ("Lacks depth," was *Variety's* witty headline). Yet again a bunch of kids are up at Lake Crystal (which surely would have been fenced off and razed to the ground by the cops by now) and Crazy Jason is reawakened and starts running rifle inside what I presume is an ice-hockey goalkeeper's mask. (This helps if director Steve Miner hide the fact that Jason is no longer Warrington Gillette but Richard Brooker, as if it made any difference. Several of the tri-di stunts are good . . . including Paul Kretka having his brains squeezed out of his head. That, as many critics have opined, is something of a surprise — as he tended to act as if he didn't have any brains to start with. *Part IV* is already threatened. Enough is enough, Paramount. Please!

The movie was shot (for the technically minded) by two of the 3-Depix Converter cameras of the Marks Polarized Corporation — which had to go to court to get an on-screen credit and get its 3-D specs used. The same combine supplied the cameras for the Tony Anthony film (above).

VOODOO — FOR REAL

As our Zombies special issue (No 48) mentioned, voodoo is nothing new to Hollywood horror trips. Actor-producer David Broadnax feels he has something new to offer the genre in his 1.5m dollar chiller, *The Picnic*, being shot in Jamaica. He's intending to use real voodooists and their music in his tale of a woman painter finding obsession and greed in the West Indies. Karen Lynn Gorney, in her first movie since *Saturday Night Fever*, is the painter; ex-editor John Carter (*The Formula*) is directing; script is by William Stoddard and Emmett Murphy (who, like producer Broadnax, stars in the film); and decidedly horrific effects are being perpetrated by Dennis Eger.

Backers of Broadnax's previous film, *Sharpies*, starring Stella Stevens, should perhaps be warned. Since the film was finished five years ago, it's sat on a shelf marked Legal Troubles. And

there it stays . . . unless a friendly Jamaican voodooist can charm up its release.

TITLE TWISTER

Wes Craven was saying during his London trip how his first movie, *The Last House on the Left* ("there isn't a last house on the left in the movie"), also started release as both *Sax Crime of the Century* and *Krug and Company*.

I've now found a film to beat his record. James Polakoff's *Dark Eyes*, which I vaguely recall seeing at Cannes about five years ago, has lately been re-issued as *Satan's Mistress*. It didn't do any better as *Demon Rage* or *Fury of the Succumbus*, either. . . .

Well, of course not. I mean is there anyone out there really wanting to see a movie co-starring such nonentities (even if they were once Bond Girls) as Lana Wood and Britt Ekland? No, I didn't think so.

In similar dire straits, Stephen Collins, aka Willard Decker, the Enterprise commander fusing with Peris Khambatta and V'ger in the first *Trek* movie. He's won himself a series on ABC-tv over yonder. Trouble is every time he gives interviews about it, the title changes. The show started shooting as *Brass Monkey*. That seemed too cold, so the tele execs switched it to *Golden Monkey*. That was too natural historyish, so it's ended up (?) as *Tales of the Gold Monkey*.

SUPERHERO III

Sold in the dark? Well, I'll let the Salbonds supply more information. They say their new film, to be made after Supergrit, is about "the greatest living legend of all time." Over to you

TRIESTE'S FANTASCIENZA

Apart from the news from Madrid that Italy had captured the World Cup — which turned a Russia movie screening into a riot of loud chauvinism — Trieste's fantasy fest went very much as expected. David Hemmings' down-under thriller, *The Survivor* won the Golden Asteroid as "an outstanding film in the best tradition of fantasy cinema" (not to mention one helluva realistic air crash). Piotr Szulkin's *War of the Worlds* — *The Next Century*, my favourite Polish film of the year, picked up yet another special award. (Well, it is a special film.) For some odd reason, Jean-Pierre Mocky's French *Libin* also got a special nod; Hungary's *Parpetual Motion* was the best short; and the Czech time-tripping number, *Something in the Air* took yet another special prize — from *Urania* magazine to celebrate its thirty years in print. Best actress was Russian Elena Metolkina in Russia's *Per Aspera Ad Astra/To The Stars The Hard Way*, which also took the Ecological Award. Actually, it deserved the Rip-Off Trophy for managing to squeeze in bits and pieces (and robots) from *Star Wars*,



Alien and Cosmos. Best Actor, I think was Paolo Rossi. Or is he a footballer?

Kristy in Australia's lamentable *Pirate Movie*. (She's much better in Sam Fuller's *White Dog*, by the way. Brother Jim's next flick *California Cowboys*, is for Gordon Hessler and co-stars Jimmy with *The Class of 1984's* Timothy Van Patten and a certain John Ethan Wayne — son of The Duke).

SF AWARDS

And while on the subject of prize-winners, *Raiders of the Lost Ark* snatched seven of the ninth annual Science Fiction Film Academy Awards presented at the Directors Guild in Hollywood recently. Personally, I'm not happy in classing *Raiders* as sf, don't know about you. Actually it won the best fantasy film nod (*Superman* won best of that's better), with the other trophies going to Harrison Ford, Karen Allen, Larry Kasdan, John Williams, effectsman Richard Edlund and, obviously, Uncle Stevie, as the best in their areas. John Landis and Rick Baker took the best horror and make-up awards for *American Werewolf in London* and *Quest for Fire* also managed a double — best international film and a special award as the year's outstanding movie.

Burgess Meredith and Frances Sternhagen took the support acting prizes for *Clash of the Titans* and *Outland*. Ray Harryhausen received a life career award. Low budget movie of the year proved to be Bill Asher's less than imaginative *Butcher, Baker, Nightmare Maker* in which, at least, Jimmy McNichol is rather better than his sister

SUBBING FOR CREEPS

What do you do when you're a film distributor and you find yourself with a black hole in your schedules because your biggie for the year has been sold to Warner Brothers? That's the position United Film Distribution found itself in when *Creeppshow* was picked up by the brothers Warner, which hopefully bodes well for King/Romero's plans to shoot *The Stand* with a big budget. So what did they do? UFD looked around and picked up two acquisitions of its own. Actually, the UFD honcho, Salah Hassanein didn't have to look much further than some of the films at the market when he was down in Cannes for *Creeppshow's* premiere. And so *Creeppshow* is replaced by Larry Cohen's excellent *Winged Serpent*, which I gather is going to change titles, and Mark Lester's punkish re-trad of *Blackboard Jungle*. *The Class of 1984*.



moving up-market with *Bad Boys* for Robert Soto, producer of *The Devils* and *Invasion of the Body Snatchers*. . . . A musical version of Roger Corman's 1961 movie, *Little Shop of Horrors* has opened off Broadway in New York and looks like having a long run. . . . It's a damn sight better than *Grease* or *Annie*. . . .

FILM FLAIR

European city cinemas all but shut up during the peak of the summer — when everyone is beaches. Until recently, the cinemas in Paris and Rome, for instance, played re-runs and lots of English language or sub-titled fare for the tourists. Paris changed that a couple of years back by opening certain biggies in high summer and realising that not all the locals were getting killed on the autoroutes; and it's been much the same this summer with *The Well*, *Megalforce* and *The Sword and the Sorcerer*.

Rome went further still, adding more nights, seats and the films to the outdoor Circus Maximus. Four movies ran nightly from 9pm to the early hours for not much more than a quid. One night had *Close Encounters* with *Cruising*, *Looking for Mr Goodbar* and Alberto Sordani's Italian comedy about a hubby swapping his wife for a robot, *Catherine and I*. . . . couple of nights later, the quartet was — get this! — *American Werewolf*, *Alligator*, *Piranha* and *Moby Dick!* . . . In all they got through 180 movies over 39 nights with about 10,000 people at a time digging nights of Eastwood, Elvis, sf and chillers. Oh fun evenings, I can tell you!

ARKOFF SCORES AGAIN

Old Sam Arkoff, who hired Coppola, Corman, and all the other young turks during his days at AIP, hasn't lost any of his talent for spotting talent. His first film for his new AIP, Arkoff International Pictures is *The Forest Prim Evil*. When it was shot late last year as *Three Blind Mice* by Andrew Davis from a Ronald (Alien) Shusett scenario, the cast was unknown. Not anymore. . . . The movie's top stars are close to being names now.

. . . Rachel Ward, John Brossnan's favourite non-actress from *Sharky's Machine*, *Dead Men Don't Wear Plaid* and now in *The Thorn Birds* tv miniseries. . . . Adrian Zmed, alias Johnny Nogerelli in *Grease 2*. . . and best of the trio, Daryl Hannah, the blonde, prancing Pris in *Blade Runner* and the only season to waste your income on *Summer Lovers*. Talking of eye-dazzlers, Mike Hammer's blonde dish of a secretary in *The Jury*, Lauren Landon, turns up in *Airplane II*. Talking of which, *Airplane III* has just been ordered. If Lauren isn't in it, I ain't going!

CABLE FLAIR

Some of the cablevision combines in America have similar ideas in movie packaging. A new *Creature Feature* package for the wee small hours' viewing time. The group includes *Grendel*, *Grendel*, *Grendel*, *The Ghoul*, *Death Train*, *Night Nurse*, *Persecution*, *Legend of the Werewolf* and one named after the place they'll all send you to. Bog.

SUPERHERO IV

Give Up? Oh c'mon there are not that many greatest Jerry legends. No, not Gandhi, that's Dickie Anuborough's movie. Nor Einstein, either. That's still awaiting Richard Dreyfuss at Daney. Living legend, anyway. . . . Hagen? Keegan? Bob Hope? Think on.

SUPER HERO VI

Smears then? Ian Botham? Terry Wogan? No, c'mon you're not trying. Harold Wilson? Gianni Thatcher? Pope John Paul II? Nope, the *Sabidino* latest superhero is, would you believe, a film called *Santa Claus*. Doesn't that just stink you.

Judging by the copyright logo on the *Sabidino*'s opening art assault, the world will be lucky if a merchandising can use the *Claus* name again. Now that's what I call merchandising!

SECOND TAKES

John Williams takes a rest from the big fantasy scores and is supplying the music of *Monsignore* starring Supie chum, Chris Reeve. . . . Klaus Kinski has joined the Cornania camp (they're well suited, no?) for *Android*. . . . *Halloween II*'s mis-director, Rick Rosenthal,

FOOTNOTE

Latest Hollywood flash, in 59 days biz, *E.T.* has now grossed 187,658,067 dollars. It's so close to *Ster Wars* at No. 1. Lucas must feel the alien's beery breath on his neck. . . .

STARBUCK
STARBUCK

presents

the making of

KRULL

introduction



Pinewood Studios

Photo by Phil Edwards

In the heart of Buckinghamshire sits one of the best equipped film making facilities in the world. In December 1935 the first of six million bricks was laid, which would result in Pinewood Studios, the brainchild of two men—Charles Boot and J. Arthur Rank. The first film made at Pinewood was *A Man With Your Voice*, directed by Carol Reed and starring Anna Neagle.

Since that date, hundreds of films have been made in the famous studios. During World War 2, Pinewood closed and was requisitioned by the government and the studio went into the money business, minting coins for the Royal Mint. Later during the war the studio moved back into film production, housing the Crown Film Unit, and it was at Pinewood that many of the famous official war films were put together from footage shot on the battlefronts.

Following the war, Pinewood developed its own in-house production offices and complexes—plaster shops, art departments, special effects units and mammoth sound stages dominate the several hundred acres that is Pinewood Studios. J. Arthur Rank instituted a training school for contract players and many fine performers served their apprenticeships at the studios. People like Dirk Bogarde, Peter Finch, Diana Dors, Trevor Howard, Christopher Lee, Alec Guinness and hundreds too numerous to list spent their early years in Rank productions.

With the advent of television, companies from all over the world came to Pinewood to use their ever-growing wealth of equipment and expertise. And, in recent years, the studio has provided the perfect facility for the

filming of some major fantasy films. *The Spy Who Loved Me*, *Clash of the Titans*, *Outland*, *For Your Eyes Only*, *Dragonslayer* and *Superman I and II* and *III* were lensed at Pinewood.

And now comes *Krull*. Normally, when a big special effects-orientated fantasy film goes into production, the top secret stamp gets slapped on everything. Journalists are barred, interviews with cast and crew forbidden. It becomes almost a cliché to discover a film is a strictly closed set. I had last worked with publicist Sara Keene on John Landis' *American Werewolf in London* and found her to be extremely helpful in lining up interviews with the film makers. I was particularly delighted to discover that Sara was working on *Krull* and that she had convinced the producers to open up a little, and allow advance information to appear a good year before the film's release in mid-1983.

This isn't the full story of the making of *Krull*. The film is scheduled for six to eight months of live action shooting before Derek Meddings takes over supervision of all the optical components required for the multi-million dollar production. The majority of the interviews which appear in this feature were done over an eight week period during the second-third of the live action schedule. Certainly all aspects of the production were not spoken about during the interviews, and yes, certain characters and events are being kept under wraps until the film's release. Also some of the pictures which appear within these pages may well have been removed from the film in the final editing stages.



"We met and came up with a storyline in one meeting."
Ron Silverman, Producer.

I spoke first with producer Ron Silverman about the genesis of *Krull*, and asked him whose idea the film was originally. "It came from a number of people at Columbia, and sort of started with Frank Price (Columbia's Chairman & Chief Executive Officer). Ted Mann, who is a major theatre owner (Mann's Chinese on Hollywood Boulevard heads the chain of cinemas) is my partner and we had a two year development deal with Columbia. We had another project in the works and at a meeting on that project, John Veitch (President at Columbia, Pic. Productions) asked me if I would like to develop a project along the lines of a heroic fantasy adventure. I suppose the major contribution I made at that point was that I just had a feeling as to who the perfect writer was for the project, and it was my opinion that I needed to find somebody who had the most fantastic imagination possible. Stanford Sherman is a writer whom I have known for many years and had given a great deal of support to. I had got him his first and second agents and had optioned something from him once and tried to hire him two or three times, but the project was never right. He always seemed to want to take a conventional project and try to stretch it into something unconventional. It never seemed to work for what he and I were trying to do. But there was a case where the possibilities were limitless. We met and came up with a storyline in one meeting."

Many film deals are struck on the strength of a story outline, but as Silverman explained, this was not the case with Sherman and *Krull*. "He is a writer who hates to do treatments and outlines and to make step deals where the studio can cut off the story. He feels that the values he can bring to a project lie in the screenplay, not in the outline. That's when its characters come alive and when his imagination can flow the best. Sherman is one of those writers in Los Angeles who is well known to, and has worked with, a lot of directors, including some majors. The first major screenplay that he wrote and was filmed was *Any Which Way You Can*, the Clint Eastwood movie. All of the other work he had written with people like Costa-Gavras, Alan Pakula, Stanley Kramer just never got made."

the making of

KRULL

A Special Feature by Phil Edwards







Left: *Krull* director Peter Yates. Top: Peter Yates heads a production meeting. Above: Producer Ron Silverman and Peter Yates watch a video playback of a take.

Silverman may have been confident in Sherman's talents, but he had to convince Columbia executives of the fact. Silverman: "Sherman decided on his own initiative, to start writing the screenplay. We went into a breakfast meeting with all the studio executives. I told them that because the writer had written the pages of script on his own, not to take them back to the studio, take them home, or read them over the weekend or whatever. I wanted them to read them there and then. And they did. The first one through was Frank Price. And when he finished reading those pages he said, 'Let's go!' We made the deal with Sherman and it was about four weeks later that we had a completed first draft script. From the minute the studio read the screenplay they were ready to look for a director and to commit to the project."

I asked Ron Silverman about the film's original title, *Dragons of Krull*, and whether there were indeed any dragons in the film. "*Dragons of Krull* was one of the early titles, but what the script was and what the story was never really made any sense with that title. *Krull* has a beast, a creature, but he is far from being a dragon. Since there were so many medieval films in preparation with, in one case *Dragonslayer*, the word *dragon* in the title, it didn't seem to make any sense to continue with that title. Even though the title, *Dragons of Krull*, flowed rather nicely it was not indicative of what the film is. The title seemed to fit into a genre that was becoming popular, though we subsequently decided we would like to create our own genre if we could, rather than become one of many films in another genre. I suppose in the broadest sense one might call our creature a dragon, but he's really not. He's not going to look like a dragon. He speaks and has a different personality and intelligence to a dragon. He is far more simply a creature from an alien planet outside of Krull."

"Films like this are inclined, if you're not careful, to cost an awful lot of money." Peter Yates, Director.

So with a completed screenplay the mammoth task of setting up the production began. Peter Yates was selected as director. Yates is perhaps best known for his action features like *Robbery*, *Bullitt*, *Murphy's War*, *How to Steal a Diamond* in *Four Uneasy Lessons* (U.S. title *The Hot Rock*), *Friends of Eddie Coyle*, *Mother, Jugs and Speed* and *The Deep*. But there is another side to Yates' film career. A small number of more intimate features such as *John and Mary*, the Academy Award winning *Breaking Away* and most recently *The Janitor* (U.S. title *Eyewitness*). I put it to producer Silverman that Peter Yates seemed, at first, an odd choice to direct a multi-million dollar fantasy adventure laden with special effects. "Firstly, without attempting to say that we are better than any other film, that is even close to us in subject or in style, I do think there is one thing about *Krull* that is different from some of the other films. That is we have really dealt very carefully with the characters themselves. Yes... we have a lot of special effects, and I don't doubt that, in good measure, is what is going to sell the film, as well as production design. But I think the relationships we have between the characters is very special. We had a meeting one where we discussed how *Krull* might work without the special effects. Not just as a straight action picture but as a straight drama. It has wonderful characters who say and do wonderful things. The fact that the setting requires special effects puts it into a

different category. But I think it was the characters which basically appealed to Peter Yates and the charm in the screenplay. When you see a film like *Breaking Away* it certainly tells you that a director like Peter Yates can handle that charm. At the same time we recognised that with films like *Bullitt* and *The Deep*, Peter is capable of directing great action sequences, though *Krull* didn't have all the action scenes until Peter became involved. *Krull* also has a lot of swashbuckling action potential and Peter Yates has shown that he can bring that to it as well. We thought it was the perfect combination of somebody who could do both, and from the footage we have seen thus far, we were right."

It's a daunting prospect for any director to co-ordinate up to five separate units shooting simultaneously and I asked Peter Yates how it was managed. "You trail masses of people behind you! Films like this are inclined, if you're not careful, to cost an awful lot of money - and *Krull* is indeed costing a lot of money - so there is a big pressure to get through it as quickly as possible. But these kind of effects and these kind of details are not something that can be rushed. The only way you can make up for it really, is by dashing around trying to shoot on two or three stages at once!"

It was the exciting car chase in *Robbery* in 1967 which brought Peter Yates to the attention of producer Phil D'Antoni who brought him to America to direct *Bullitt* in 1968. *Krull* marks Yates' first film making return to his country of birth since then, and I asked him what it was like to be back. "I love it! I would love to spend more time here, but it really all does come down to things like taxation and things like that. But still, everyone has there choice to live wherever they want. At the moment I live in New York because I find that more is offered to me





Far left: Ken Marshall as Colwyn, the hero of the piece in *Krull*. Left: Our heroes run into a spot bother in the swamp. Below: Peter Yates rehearses a scene with Francesca Annis. Bottom: Ken Marshall and Lysette Anthony



there. If I found more work here, I'd move back. The answer is that I'm trying to develop more work so I can spend more time in England."

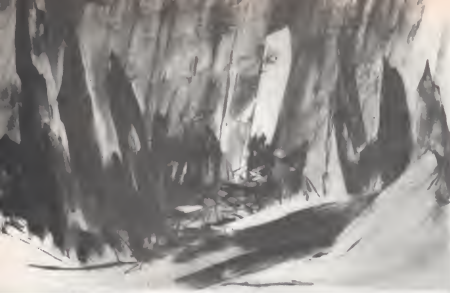
I wondered if Yates felt that the type of films he was best known for had pigeon-holed him as a director, and more, that if *Krull* proved a huge success he might find himself typed as a fantasy film director? "I don't know if I could last two of these! I've been very lucky, having been allowed to do a lot of different films. I think people are now not inclined to pigeon-hole me, and I know from the scripts I get sent, the stories I get asked to make, people feel not that they are not quite sure where I come from. They haven't even pigeon-holed me as an English director in America. A lot of people are surprised when they meet me because they always thought I was American."

I asked Peter Yates about *Krull* and what sort of qualities it would have in comparison to other fantasy films. "*Krull* has indirect roots in literature, traceable back to mythology and it's about good versus evil. It's about the survival of chivalry, by which I mean caring for other people. It has medieval connotations, yes, but with more colour and with different shapes and textures. Everybody always says, 'Oohh, it's going to be completely different.' Obviously one starts with a different concept. *Star Wars* story was fairly simplistic and ours is very simplistic too. But that is so much the better for that, because it gives you room to extemporise really, and develop from that very simple basis. What we are trying to do with this, which I feel other fantasy films haven't done, is maybe making it a little bit more visually pleasing. Not so much in a 'shaped' point of view, but from a colour point of view. Maybe a sort of fantasy film as made by Kurosawa, would be the ideal way to feel about it, in that we have tried, by the use of costumes and sets, to have a modern old world charm."

Krull boasts a budget something over twenty million dollars, though getting an exact figure proved next to impossible. I asked Peter Yates whether he felt a film of this size budget an enormous responsibility. "It is a responsibility, but you really can't let that get in your way at all, except at the pre-planning stage. It's got to be as truthful and as

straightforward about the money that it's going to cost, so the people whose money it is have got the opportunity to say, 'Sorry, but we don't think it's worth doing that.' Once you're into it you just have to try and make all the things you predicted come true. Then if they aren't coming true, then that is very worrying and then there is a worry about responsibility. Unfortunately with films of this kind it's very difficult to predict how much something is going to cost down to the last penny. You just have to allow for what you think *may* go wrong. A schedule has got to imagine that it's all going to run very smoothly, otherwise no one would ever start a picture!"

In recent years it has become almost an embarrassment to announce huge budgets for films. The trend was started with the failure of *1941* and was compounded with the misreporting of spending on Landis's *Blues Brothers*. Not that many years ago it was a way of selling films—"X Million Dollars, A Cast of Thousands, Five Years in the Making!" When I put this about-face in film marketing to Yates he commented, "I think it is an embarrassment when you are spending this kind of money in a recession. I think it ought to bring an awful lot of pleasure to lots of people, and relieve them of the problems of a recession, rather than flaunting the money in their faces." Movies have always been an expensive proposition, even from the earliest days, something Ron Silverman readily agreed with. "The costs seem to increase in a compounded fashion. They don't seem to have anything to do with the cost of living. The fact that theatres are closing as well doesn't make it any easier. There's no doubt that there are many films which cost much more than they should. You don't have to spend that much money to make certain films. I've never made a film like *Krull* before. We have five photographic units going, and considering the needs they have and the servicing we have to do for them, you can't make it inexpensively. While I'm not saying I would want to advertise the budget in the ads at the time of the film's release, I'm not embarrassed by the fact that Columbia Pictures thinks enough of this story, and the possibilities of *Krull* to invest the kind of money they have."



Top left: A production sketch by designer Stephen Grimes. Centre left: Producer Ron Silverman, director Peter Yates and production designer Stephen Grimes. Below left: The mysterious Slayers of Krull attack our heroes in the swamp. Above: Production designer Stephen Grimes.

"The common point is that people are people, whatever the setting." Stephen Grimes, Production Designer.

The visual aspect of *Krull* was something which both Peter Yates and Ron Silverman had placed a special emphasis on. Production designer Stephen Grimes has been entrusted with the difficult task of bringing a unique look to the world of *Krull*. The British-born Grimes began his career at Denham Studios just before the end of World War 2, working under one of the few female art directors of the time, Carmen Dillon. Though he acted as a general dogsbody, he managed to assist Dillon on the final stages of Oliver's *Henry V* as well as *The Rocking Horse Winner*, making set models

and working as a sketch artist.

Following a stint in the army Stephen Grimes worked on John Huston's magnificent production of *Moby Dick*, as a sketch artist. It proved a fruitful meeting. Grimes went on to work with Huston several times and the collaboration produced such fine films as *Heaven Knows Mr. Allison*, *Roots of Heaven*, *The Misfits*, and *Night of the Iguana*, the latter garnering Grimes the first of two Academy Award nominations. Following this collaboration, which Grimes described to me as both entertaining and frustrating, the designer worked on a succession of films with Sydney Pollack including *The Yakuza*, *Three Days of the Condor*, *Electric Horseman* and *The Way We Were*, for which he received his second Academy Award nomination. In more recent years Grimes has been responsible for the design for such diverse features as *Urban Cowboy*, *True Confessions* and the award littered *On Golden Pond*, for

which he also contributed some splendid second unit shooting.

He describes the work of the Production Designer, as being responsible for the whole visual aspect of the film, not just sets but locations, costumes, the *look* of the picture. The production designer is one of the first people to be called in after the script and financing stage, often before final casting has been completed. This is because of all the preparatory work that must be done. On a film set in a recognisable period, like *Freud*, which he designed for Huston, Grimes maintains there is a mammoth amount of research required.

For a film like *Krull*, which is set in a total fantasy world, there is no research to be done. It all comes from the imagination. *Krull* is the first real fantasy film Grimes has worked on. He finds the experience both fascinating and daunting at the same time. "The common point is that people are people

**THIS IS IT,
FRANTIC
ONES!**

**ONLY
£3.99!**



At last! A successor to the Rubik Cube - HUNGARIAN RINGS. This intriguing, pocket-sized logic game consists of two interlocking, grooved rings holding 38 marbles in four different colours. You can't remove the marbles but you can move them to make different patterns. There are endless possible combinations and, although you're likely to go crazy trying to get even one of them, this extraordinary game is already captivating people of all ages throughout the world.

Hungarian Rings is not just a toy it was specially designed to develop visual memory, logical thinking and manipulative skills.

It looks simple enough but just as you complete one part of the pattern another part drops out of place - "Total Frustration" was how Noel Edmonds described Hungarian Rings on BBC tv's "Swap Shop".

It's well made, tough and costs only £3.99 (inclusive of p+p). So if you want to lose your marbles like the rest of us here at Marvel send the coupon now to: Hungarian Rings Offer, Marvel Comics Ltd., 205-211 Kentish Town Road, London NW5. (Cheques payable to Marvel Comics Ltd.)

To: Hungarian Rings Offer, Marvel Comics Ltd., 205-211 Kentish Town Road, London NW5.

Please send (state quantity)
Hungarian Ring(s) @ £3.99 (inclusive of p+p).

Name

Address

I enclose cheque/postal order to the value of

£

Please allow 28 days for delivery.



Top: Director Peter Yates, producer Ron Silverman and production designer Stephen Grimes. Above: Colwyn (Ken Marshall) descends into the pit to find the Glaive. Right: A tense moment in the swamp of Krull.

whatever the setting. They ride horses, build castles. The trick is to design a castle, which is recognisable as a castle but is somehow different. It's a matter of trying to put emphasis on a different place to where it would normally be." He has worked closely with Yates on the film. Preparing sketches for the director's approval.

With *Krull*, which is set in a never-never world, I asked Grimes where the production designer starts. "You start with the script and develop a visual image from that. You put it down on paper and see if it looks right. It's a very direct rendering from what your mind's eye sees and what you put down in a sketch, you just see if it works." The look of the sets and the armour in *Krull* is very sleek. . . . "That was very much thought of. The people in *Krull*, ride horses and live in castles, yet we didn't want it to look medieval. So we invented our own armour, which is plastic

and in different colours. It's neither modern or ancient. Hopefully, it's timeless."

I asked Grimes what sort of problems he had encountered. "You do come across practical problems. For instance, in the castle things like doors have to be designed. In this fantasy world, do doors open from the top, the bottom, diagonally or what? I spent quite a lot of time thinking up viable alternatives to a conventional door, and then realised that it had to be a conventional door, hinged on one side, because everything else was drawing attention to itself. But what I did do was to make the doors very decorative. That is a fair example of the kind of problem one can have on a picture like *Krull*."

It is also necessary for the production designer to work with the special effects people. . . . "Derek Meddings is very good. Over the years you get to know how certain things can be done, so you have to be very

practical in designing special effects scenes. The best special effects are those that you aren't aware that are special effects. It should almost appear as a function of nature. It's a trick to cheat the eye. It's knowing how much you can juggle with the whole thing, when you should cut away from something to maintain the illusion. It can be like conjuring - you have something going on here to divert the audience's eye from something that's going on there."

I asked Grimes what he thought he'd be doing if he hadn't gone to Denham to work. . . . "Probably still be a struggling painter. I still like to paint, but I'd hate to have to earn my living at it. I paint between pictures for myself."

I asked Grimes if he still considered himself an artist, working within the film world with his talents. "It's a neat trick, it's almost like being paid for going on holiday!"

"I'm responsible for the lighting, and also the photographic visual look of the film." Peter Suschitzky, Director of Photography.

It should be always remembered that the making of a movie is a team effort and along with the director and the production designer, the person most responsible for the visual presentation of a film is the director of photography. The man behind the camera on *Krull* is Peter Suschitzky, son of famed cinematographer Wolfgang Suschitzky. Peter Su, as he is affectionately called by the crew, is an unassuming man who speaks exuberantly about his love of music and very off-handedly about his many years in the film business. He began his career in documentary film making. After attending film school in Paris, he travelled throughout America, both North and South, shooting a series of weekly documentaries for West

German television.

It was the shoe-string budgeted, semi-professional movie *It Happened Here* directed by film historian Kevin Brownlow which served as Peter Suschitzky's introduction into feature films. The next several years were devoted to shooting and later directing television commercials. In 1965, three years after, Suschitzky teamed with Peter Watkins to make the ahead-of-its-time *Privilege*, a film which brought him to the attention of George Lucas. Though over ten years and many films had passed since Lucas had seen Peter Su's first feature, he remembered the sensitive cinematography of Watkins' film when gathering his crew to make *The Empire Strikes Back*. Prior to working with Lucas, Suschitzky contributed to a very mixed bag of features including the late-night cult favourite *Rocky Horror Picture Show*, *That'll Be The Day* and Ken Russell's nutty version of *Valentino*.

During a break in shooting I settled down with Suschitzky on one of the many extraordinary sets constructed for Krull. This particular set was one of a forest of giant trees, the like of which haven't been seen since Fritz Lang's *Siegfried*. I first asked Peter

Su to define the various differences between the terms Lighting Cameraman, Director of Photography and so forth. "There are no differences at all in the terms Director of Photography and Lighting Cameraman, just two different expressions for the same thing. I prefer 'cameraman' to anything else. I'm responsible for the lighting and also the visual look, the photographic visual look of the film which also includes composition."


I wondered if there were any basic differences on *Krull* as opposed to the work he did on *Empire Strikes Back*. "The only obvious difference is that with *Krull* we have everything done on the spot, whereas on *Empire* the special effects, the optical effects, were done in America. I suppose the liaison between the different units is closer and we can see the results as they come through — something we couldn't do on *Empire Strikes Back*." Did that give him a greater degree of control over the final look of the film? "No, I wouldn't say so. I'd say there is no difference there. I may want to see things as they are being tied up as they happen rather than it all being shipped away as was done on *Empire*, where it was all sent away to Industrial Light and Magic."



Top: Peter Yates rehearses a scene with Freddy Jones. Peter Suschitzky stands second from the right. Left: Lysette Anthony, pictured between takes. Above: Peter Yates and Peter Suschitzky line up a shot. Opposite: A series of Stephen Grimes' production paintings.







Some of the sets for *Krull* are among the most lavish and spectacular ever constructed at Pinewood Studios, and although much of the film takes place 'outside', the majority of these exteriors are in fact shot on stages. I asked if lighting these cavernous constructions of plaster and timber presented any particular problems to the cameraman. "The biggest lighting problem I suppose I have is that aspect, shooting interior 'exteriors', particularly as we have to film them in a 'day' atmosphere. It was quite common up until the 50s, and especially in the 30s and 40s, to have day exteriors filmed inside and nobody seemed to mind that they looked artificial, particularly in black and white. But to do them today and in colour, when the critical expectations of the audiences are perhaps higher with regards the technical look of things, is certainly very tricky."

There is a small degree of location work to be done on *Krull*, and one of the aspects which has often jarred with me is that the mixing of stage and location shooting can often bring two distinct ambiances to a film. I explained this theory to Peter Suschitsky along with the observation that I felt this was something he had overcome with his work on *Empire Strikes Back*. "Maybe. I won't be able to answer whether there will be a clash of styles until we have finished. In some respects it was easier on *Empire* because the only location on that was a snowbound one, with one 'look' and almost unchanging light to it."

With *Empire* I felt that Suschitsky had kept the visual tone very much in line with the somewhat downbeat story. I put this to him and asked what sort of a 'look' he was bringing to *Krull*. "It's not something I can sum up in a few words. The look is a combination between the work of the set designer, costume designer, director and cameraman. The look also has to come out of the script and the sets. I was around for the preparation period on *Krull* so I was able to look at the models and drawings. Even for people who have worked in films for a long time, it's difficult to conceive what a set will look like until it's almost ready. But one has to plan well before that, of course, during the preparation stage."

While watching shooting of *Krull* I noticed the use of a video camera linked to the main camera units and I asked Peter Su about the benefits of video. "The benefits of it are that you can check your action as you go along. It doesn't tell you what the photographic quality is going to be like, because it is in black and white, but you can check your action and if roles. *Krull* repeats this formula. For the inaccessible place so that only the camera operator can see, then it allows other people to see what the camera is seeing. It's been in use for maybe ten years."





"There's some prosthetic makeup as well as monsters (in Krull)." Nick Maley, Makeup supervisor.

When *Star Wars* was made back in 1977 George Lucas set a trend by the casting of unknown, or virtually unknown actors in key parts, with more recognised thespians in solid supporting roles. Krull repeats this formula. For the central characterisations of Prince Colwyn and Princess Lyssa the producers selected new-comers Ken Marshall and Lysette Anthony. Marshall, by the time *Krull* is released, will be somewhat better known for his portrayal of Marco Polo in RAI-TV's production of the mini-series of the same name. While new to feature films, Marshall has a strong grounding in repertory theatre, which started with his work in the Theatre Arts Department of the University of Michigan. He attended New York's famed Julliard School and counted among his classmates William Hurt, Christopher Reeves and Robin Williams. He says of his stay at Julliard, "I had a chance to stretch and make errors at Julliard. I'd be cast in roles that were out of character for me, roles that had me playing characters far older than I am, and with each production, I felt myself grow as an actor."

Nineteen year old Lysette Anthony trained with the National Youth Theatre briefly after graduating from a convent school and appeared in their production of *Romeo and Juliet*. She worked as a fashion model to pay for her tuition at the Guildhall Drama School, and it was here in March 1981 that Peter Yates found her. "Though I was not officially cast as Princess Lyssa till July, nothing was quite the same once I had met with Peter. It seemed as if overnight my student days were over, and my agent was always calling me with good news. I went from appearing in a BBC production of a quartet of plays, *Frost in May*, to portraying Lady Rowena in Norman Rosemont's new screen version of *Ivanhoe*."

Supporting Marshall and Anthony are such familiar names as Freddie Jones as Ynyr, the beautiful Francesca Annis as The Widow of the Web and Bernard Bresslaw as The Cyclops.

Both Francesca Annis and Bernard Bresslaw are required to wear complex make-up prosthetics. Originally, Christopher Tucker (*Elephant Man*, *Quest for Fire*) was signed to the picture but left after "creative differences". He was replaced by Nick Maley, probably best known to readers for his work in the low budget exploiter *Inseminoid*, for which he also wrote the script along with his wife Gloria. I met with Maley in the *Krull* make-up shop where he was working on the Cyclops head worn by Bresslaw in the film. I asked him firstly how he became involved in the field of Special Make-up Effects. "It started off because my Dad was an actor, and as a kid, as kids will, I took very seriously what he did. I used to get involved in school plays and rather than have a teacher come along and stick make-up on me, I'd prefer to do it myself, because that's what my father did. My first make-up job was when I was seven years old and that was for Dick Whittington. I would get my father to show me how to do it and I'd practice it. By the time I left school, I'd done a load of productions, where I'd done my own make-up. When I went to college I started up a drama society and I would do everyone's make-up. With this I found that I had some



Opposite: A sequential series of pictures showing makeup man Nick Maley working on the ageing makeup of Francesca Annis. Note how the prosthetic appliances are positioned in separate sections. Above: Bernard Bresslaw as The Cyclops on the swamp set.

kind of talent, I just sort of slipped into it." So how did Maley graduate from amateur dramatics to the world of professional feature films?

"I started with Stuart Freeborn and worked with him for a number of years. I did *Star Wars* with him, *Empire*, *Superman*. I was actually in his lab, his number one assistant in the lab area. I was there building the creatures to his specifications. It was through the work I did with Stuart that I was able to develop any kind of talent that drew me towards this. I was interested before that, because I'm just one of those people who always wants to try something else, something a little new. I'd already had a crack, somewhat unsuccessfully, at prosthetics work, making teeth and various things like that before I went with Stuart Freeborn. Working with Stuart was like a focus for me. It helped me put the relationships between the different elements into a format. I learned so much from the man I don't think I'd ever be able to repay him."

I asked Nick Maley about the work he is contributing to *Krull* and how he was approaching some of the more difficult aspects of it. "Krull's quite a nice one actually. There's some prosthetic make-up as well as being monsters. Usually you find a movie is only either prosthetics or only monsters, and it's not very often that you get into that mixture. We've got the Widow of the Web, which is Francesca Annis. She's a little old lady whose a little bit twisted and bitter because she's been neglected by her lover and cast off to live with this spider, which I should think would annoy anybody! For that we built an entire ageing prosthetic face and hands for her. It was quite a job, because I've never been really happy with any of the hands that I've ever been involved, or even seen. I think the problem with hands is that everyone always does them with a single piece, because it's too much bother to do them any other way. When you have an eleven piece make-up to do, the last thing you really want is to start all over again on the hands. We've



ODYSSEY 7



MAIN SHOPPING LEVEL
MANCHESTER UNIVERSITY PRECINCT CENTRE,
OXFORD ROAD, MANCHESTER.

BOOKS

THE CHRONICLES OF JUDGE DREDD
Vol. 1. "JUDGE DREDD" by John Wagner
and Brian Bolland 64 pages £3.25

THE CHRONICLES OF JUDGE DREDD
Vol. 2 "THE CURSED EARTH PART ONE"
by Pat Mills, Brian Bolland and Mike McMahon
80 pages £3.50

THE CHRONICLES OF JUDGE DREDD
Vol. 3 "THE CURSED EARTH PART TWO"
by Pat Mills, Mike McMahon and Brian Bolland
80 pages £3.50

THE CHRONICLES OF JUDGE DREDD
Vol. 4. "JUDGE CALIGULA PART ONE"
by John Wagner, Brian Bolland and Mike
McMahon. 64 pages £3.50

THE ROBO-HUNTER FILE VOLUME 1.
"ROBO-HUNTER BOOK 1" by John Wagner
and Ian Gibson. 80 pages £3.50

THE WALL (PINK FLOYD) containing full
lyrics and information on the creators of the
film. 144 pages. £5.95

DR. WHO THE MAKING OF A TELEVISION
SERIES £4.95

IN THE 22ND CENTURY HE IS THE LAW!



1983 HARDBACK ANNUALS

STARBURST	£2.50
BLADE RUNNER	£2.50
CONAN	£2.50
STAR WARS	£2.50
X-MEN	£2.50
SPIDER-MAN (Contains article on T.V. series)	£2.50
DR. WHO	£2.50
K9	£2.50
JUDGE DREDD	£2.75
2000 A.D.	£2.25

VIDEOS

STAR TREK	
STAR TREK THE MOTION PICTURE	£44.95
DAGGER OF THE MIND	£29.95
TROUBLE WITH TRIBBLES	£29.95
AMOK TIME	£29.95
SHORE LEAVE	£29.95
WHERE NO MAN	£29.95

PLEASE STATE IF YOU REQUIRE VHS OR
BETAMAX.

MAGAZINES

STARBURST	
1, 2, 3, 5, 12 15	£0.50p
18, 19, 23-34	£0.50p
35-47	£0.70p
48, 49	£0.75p
50	£0.95p

STARLOG

60
61, 62

THE BEST OF STARLOG

Vol. 3

BLADE RUNNER POSTER MAGAZINE

each	£0.75p
CONAN THE BARBARIAN	each £0.75p
STAR TREK: THE WRATH OF KHAN	each £0.75p

FANGORIA

20, 21

BLOODY BEST OF FANGORIA

HITCH HIKERS GUIDE TO THE GALAXY (Douglas Adams)	95p
RESTAURANT AT THE END OF THE UNIVERSE (Douglas Adams)	£1.25
LIFE, THE UNIVERSE AND EVERYTHING (Douglas Adams)	£1.50
SHADOW OF THE TORTURER. Gene Wolfe	£1.60
THE LAW OF THE CONCILIATOR Gene Wolfe	£1.60
THE SWORD OF THE LICTOR Gene Wolfe	£1.75

THE MANY COLOURED LAND

Julian May	£1.75
THE GOLDEN TORC Julian May	£1.75
BLADE RUNNER, DO ANDROIDS DREAM OF ELECTRIC SHEEP? Phillip K. Dick	£1.50
THE THING (Film tie-in) Allen Dean Foster	£1.25

CONAN THE BARBARIAN (film tie-in) Sprague de Camp	£1.25
STAR TREK: THE WRATH OF KHAN PHOTOSTORY	£1.25



JUDGE DREDD MINITURES

1. JUDGE DREDD	each £1.25
2. JUDGE DEATH	each £1.25
3. ROBO-HUNTER	each £1.25
4. JUDGE DREDD BADGE	each £2.25

STAR TREK: THE WRATH OF KHAN

T-Shirts

Sizes 34"-36", 38"-40", 42"-44" each £4.50

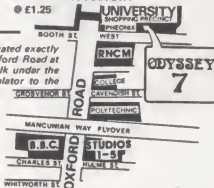
ILLUSTRATED BLADE RUNNER £4.25

BLADE RUNNER SKETCHBOOK £4.25

BLADE RUNNER PORTFOLIO £5.50

BLADE RUNNER SOUVENIR MAGAZINE
(Official collectors edition) 150 Photo's and
Art tell the complete movie story £1.95

Come in person. We are located exactly
6/10ths of a mile down Oxford Road at
Booth St. traffic lights. Walk under the
PHOENIX and up the escalator to the
main square.



OPEN MONDAY - SATURDAY 9.30 to 5.30. Telephone: 061-273 6666

ORDERING INFORMATION:

PLEASE ADD POSTAGE AS FOLLOWS: ORDERS UP TO £2.00 add 80p; UP TO £5.00 add £1.30; UP TO £10.00 add £1.60; UP TO £15.00 add £1.85; UP TO £20.00 add £2.10 OVER £20.00 add £2.50.

PLEASE MAKE ALL CHEQUES & POSTAL ORDERS PAYABLE TO ODYSSEY 7

SPICER 11/8



actually done the hands in twelve pieces and I think they work very well." And the Cyclops ... "Yes, Bernard Bresslaw. The eye and the lid are operated by remote control, so there's a cable that goes from the receiver to the servo mounted inside the head. That, I think, has been the hardest job altogether so far, however making someone old is a terrifying thing before you start. The difficult thing about the Cyclops is that it is the weirdest sort of mixture between a prosthetic make-up and mask that there is. You have to get all your mechanics into it, and we've taken the performer's eyes away and given him slits in

the mask to see out of, so we have to pull far enough away from his face to be able to create a new shape around his head, so that people won't look at it and say, 'I can see where his eyes are!' But he also has a lot of dialogue, so he has to be able to use his own mouth, so the bottom half is totally like a prosthetic make-up. The top half turns into normal mechanical mask, rather like an ape mask, or a Chewbacca mask. We also built the Slayers for Krull, they are the bad guys. They are basically men in suits. There were a few problems with them. The problem there was to make something that just didn't look like a

man in a suit of armour, rather we were trying to get something that looked like some form of complete creature, without making a point that they don't have any clothes on. Of course there, it's all very well building one of anything, but when you're talking of 44 and they can go underwater or whatever, it again lines you up against a whole set of other problems that you haven't come across before. I think the last thing we will be involved with is The Beast, the one who sends the Slayers out. Unfortunately, that's on the top secret list, so can't describe it. It is still in formulation at this point."



"I think Krull is really a fairy tale—magic!" Derek Meddings, Special-Effects supervisor.

As Ron Silverman explained earlier, *Krull* contains a lot of special effects, and heading the massive team which is bringing this fantasy world to celluloid reality is a man who is considered one of the masters of his field. Derek Meddings entered the film industry as a lettering artist at Denham Studios, and although he didn't intend to concentrate on the special effects area, he found himself working as a matte painter.

His first big break came when he went to work for Gerry Anderson as a special effects designer for the popular *Thunderbirds* television series. For that he was required to create non-stop effects for the highly demanding weekly series. It is very much to Meddings credit that, even though, the stories of *Thunderbirds* now appear juvenile many of the effects in the show still manage to stump the experts. After contributing to other Anderson shows Derek moved into big screen effects with *Zero Population Growth* in 1971. He has supplied the special effects for five James Bond features, including the otherwise lacklustre *Moonraker* for which he garnered an Academy Award nomination. It was his Oscar-winning work on the first *Superman* in 1978 which really brought him the international recognition he deserves. Though he picked up the Oscar for *Superman 1*, it was evident that in *Superman 2* and *For Your Eyes Only* he had truly mastered all aspects of special effects, and in particular miniature work, his avowed first love. "There are a lot of directors who think that they hate miniatures. As soon as you mention that you are going to use them, they don't like the idea. The director will remember immediately a picture in which miniatures were really badly done—because when they are well done you don't even realise that they have been used."

I asked Derek whether he considered *Krull* his first real fantasy film, despite the Bonds

and *Superman* films. "Yes, because although the others are fantasy films, they are modern fantasy films in a modern setting. I think *Krull* is really a fairy tale—magic." *Krull* marks the first time Meddings has been involved in all aspects of the effects and I asked him how he felt about that. "...Certainly, to date, *Krull* has been a very difficult film for me, because despite all the pictures I've been involved in, I've never really got involved in the optical side too thoroughly. I've had a few jobs to do optically, like *Moonraker*, which was more just winding back in the camera. But *Krull* requires a lot of special tricks, which you can say have never been done before. For example we have the flying Glaive which has to do some weird and wonderful things, and we have just a lot of magic to create!"

Obviously, Derek Meddings doesn't handle all the effects himself, and I asked him how many people it required to carry them off. "I must count them up some day! About fifteen actually, if you don't count my own camera crew, who I've had working for me coming up to five years now." One of the sequences I saw Meddings setting up was a scene in which Prince Colwyn discovers the Glaive buried in molten lava. I asked Derek how difficult it was to do a special effects sequence like that. "That was a problem. Normally you see a lava flow from a distance, which is often stock footage, and I don't think anybody has ever done it convincingly that I have seen. I remember I was working on a picture with producer John Dark (*The Land That Time Forgot*) and we tried to produce one and it was really hell to try and do it properly. For this one though, I think we have the right materials, although we are having terrible problems—but then one does have problems with a film of the nature of *Krull*. For the lava scene, we have to have a man put his arm into the molten rock and flames have to run up his arm. He removes the Glaive from the lava, and it's burning and his arm is burning, but it's not hurting him. I've never seen anything like that for real, have you? But we have to make it look real for the picture, and one way or another we will succeed in doing it in a way that the audience will believe what they are seeing."

This last comment prompted me to ask Derek how he felt about the greater awareness of today's audiences when it came to special effects. "I think it's good in a way, because when you have an audience like that who aren't prepared to accept anything, they want a high standard, then we have to give them a high standard. A few years ago film makers could put any old rubbish on the screen, effects-wise, because they had an audience that would accept any old rubbish! But nowadays people have become armchair critics. Television is a wonderful medium, in a way. It means that young kids can see old movies and see how things were done then. Then they can see up-to-date movies and see the sort of standard we have achieved. Now they go to the cinema to see pictures like *Krull* and you just can't shove any old rubbish at them, because they now have to believe what they are seeing looks real. Like the scene with the lava—they mustn't question it."

One of the things that surprised me while watching Meddings at work, was his level of physical involvement in the setting up of effects shots. "...Oh, I've got to get involved," he explained. "I've got this urge to get in there and do something. Quite often one has to do these things, because one can't always explain to somebody how you want something done, exactly what you want. Sometimes you don't have the time. Sometimes it's easier to get in and do it. I do like to consider that I'm a working supervisor. I don't like to just stand there in my best suit and direct everybody!"

Before moving on to an interview with young animator Steven Archer, I asked Derek how he prepared himself psychologically for the often tedious and always demanding work of special effects. "I'm not quite sure, I think I must be a bit mad!" he told me, laughing. "If you end up doing special effects for a job, you're in trouble from the word go, because you are trying to often create things that have never been created. I think sometimes the definition of a special effects man is that he tries to play God, and sometimes succeeds and even does it a little better than He does! You are being asked to create almost anything!"



"I average about 2 seconds a day when the spider is walking, and he is walking in every shot!" Steven Archer, Stop Motion Animator.

Steven Archer, the twenty four year old British-born animator, is carrying on a tradition started in the earliest days of cinema by Willis O'Brien, creator of the mighty *King Kong*. As it was Derek Medding's responsibility to gather the special effects crew for *Krull*, I asked him how he discovered Archer. "He rang me, having heard I was doing *Krull*. At the time I didn't think I had a position for an animator, and he sounded so young on the 'phone. It just shows you, you shouldn't judge somebody by how they sound on the telephone! I thought he was just a young enthusiast, but he told me he had worked for Ray Harryhausen on *Clash of the Titans*. I called Ray and he told me that Steven was fantastic, and that he has a flair for animation and a great sense of humour when it comes to the medium, and Steven does have a great dedication to animation."

As little information has appeared in print about Archer, I first asked him how he became interested in the field of stop motion animation.

"I saw *Jason and the Argonauts* when I was about five years old, and at about the same time I saw *King Kong* on television. I was very impressed. My father was a movie fan and he used to help me make my own amateur films. I've been interested in films ever since I can remember. Around about the same time I used to make a lot of plasticine models as well. I'd get a couple of comics and read them and then make plasticine models of the characters in them. It was seeing *King Kong* which got me interested in seeing the models move by themselves. My father explained to me how in *King Kong* all the creatures were little models and how they were moved. Also that all the scenes they were in were also

models..."

So when did he make his first film?
"It was very expensive to buy a camera. I was seventeen when I left school. I just wanted to do it to see if I could do it, and it developed from there.

"When I first started I just made this figure of *King Kong* out of plasticine - I knew nothing about armatures or things like that then. A little while after that I came across a magazine called *Focus on Film* which had an article by Don Shay on the life of Willis O'Brien. That really inspired me to go a little bit further with the models I was making, and I started using wire for an armature.

"The first ones I did were just a series of fights. The first film I did had a *King Kong* model fighting a dinosaur, which lasted about thirty seconds. Each time I made a film I tried to slow down the movements and make them look smoother. Later I tried to do something a little more elaborate and made a ten minute film called *Game of Death* which I entered in the Movie Maker Ten Best Amateur Film Contest. It had large plaster of paris sets, a rocky terrain. It had a giant devil in it, a flying creature."

Archer completed four ten minute films, and to get some response to his work entered them in the Movie Maker Ten Best competition. Although his entries didn't win any prizes the positive comments his films received encouraged the young animator. He made a further short film called *The Dark Kingdom* which he describes as "more or less an 8mm version of *One Million Years BC*." Entered in the Filmmaking Magazine competition, it reached the finals but failed to win.

It was a meeting with Ray Harryhausen in 1976 which finally gave Steven the impetus to break into the film business at a professional level. He managed to get a job with Cliff Cully, a matte painter working out of Pinewood Studios.

An associate at Pinewood told Archer that Harryhausen was looking for an assistant to work on *Clash of the Titans*. Following a 'phone conversation Ray visited Steven's home where he saw the plasticine animation he had done. The veteran animator was

impressed enough to ask Archer down to Pinewood to make some tests. I asked Steven if he found working with the acknowledged master's models a daunting prospect?

"It was a little bit unnerving first of all, because I knew it was a big opportunity. Ray arrived with the models in an old plastic bag! I thought that they were so valuable, they would have been in special cases, or something like that. The stage was quite empty. All there was was a table, a camera and a screen, and he told me to see what I could do with the models, and he left me there."

I wondered if he had any problems working with unfamiliar models and equipment.

"Yes. Ray showed me how to do various things like how to use the tip of the horn on Trog's head as point to line up the gauge to move it. At first it was very strange doing it, I found the models very difficult to work with. They were a little bit bigger than the ones I'd been using and they were very, very stiff compared to plasticine. The tiger for example was so stiff that I had to pry its mouth open with a screw driver. After the first day I wasn't too happy with what I had done and asked to come in for a second day, which was better. I was a little bit more confident, didn't feel so strange there and felt better after I had seen the footage for the first day I had done."

Clash of the Titans marked the first time that Ray Harryhausen enlisted the aid of other stop-motion animators and as well as Archer, also had Jim Danforth contribute to the feature. I asked Archer how he worked with the other animators and what shots he had done for the film.

"All the live action had been shot and I'd come in the morning and have a look at a sequence and start working on that. I started with Bubo on the blue backing because it takes a long time to do the travelling mattes. Then I did a vulture flying over the mountains which was all blue backing. Later on I did a bit of Calibos. When I'd do a shot, we'd look at the sequence, and the drawings, the description in the script and also what Ray would want me to do.

"I did about ninety shots in the film of which forty were of Bubo, all the blue

The Amityville Horror

The living nightmare of the Lutz family.
They got out alive!

But before them another family
lived there and were caught by
the original evil.

They weren't so lucky!

Amityville II: the possession x

DINO DE LAURENTIIS Presents AMITYVILLE II: THE POSSESSION

JAMES OLSON · BURT YOUNG · RUTANYA ALDA · ANDREW PRINE · JACK MAGNER · DIANE FRANKLIN and MOSES GUNN as "turner"

Music by LALO SCHIFRIN · Film Editor SAM OSTEEN · Director of Photography FRANCO DIGIACOMO

Production Designer PIERLUIGI BASILE · Executive Producer BERNARD WILLIAMS · Screenplay by TOMMY LEE WALLACE

From the book "MURDER IN AMITYVILLE" by HANS HOLZER · Produced by IRA N. SMITH and STEPHEN R. GREENWALD

Directed by DAMIANO DAMIANI

©1982 DINO DE LAURENTIIS CORPORATION. ALL RIGHTS RESERVED. Released by COLUMBIA · EMI · WARNER DISTRIBUTORS LIMITED



NOW! ABC Shaftesbury Avenue · WARNER WEST END · STUDIO Oxford Circus · ABC Bayswater · ABC Edgware Rd · ABC Fulham Rd.
And ALL OVER LONDON. Also at selected cinemas throughout the country from SUN. OCT. 31st.

There's only one way to make sure that you
never miss an issue of **DR WHO**
— take out a regular subscription so that your
favourite monthly is delivered to your door.

Complete the coupon and send, with full payment, to:

PERFECT MAILING CO.

191 Spital Road,
Maldon, Essex,
England

12 issues £6.50

*The subscription rates given include postage and packing for
subscriptions worldwide by surface post. All subscriptions
mailed flat once per month. All cheques, POs, and money
orders to be made payable to Perfect Mailing Co. If you
don't want to cut this magazine, send details on a separate
piece of paper.*

Name

Address

Age

Signed Amount enclosed

All forms must be signed by parent or guardian.

Parent/Guardian

There's only one way to make sure that you
never miss an issue of **CINEMA**
— take out a regular subscription so that your
favourite monthly is delivered to your door.

Complete the coupon and send, with full payment, to:

PERFECT MAILING CO.

191 Spital Road,
Maldon, Essex,
England

12 issues £12.00

*The subscription rates given include postage and packing for
subscriptions worldwide by surface post. All subscriptions
mailed flat once per month. All cheques, POs, and money
orders to be made payable to Perfect Mailing Co. If you
don't want to cut this magazine, send details on a separate
piece of paper.*

Name

Address

Age

Signed Amount enclosed

All forms must be signed by parent or guardian.

Parent/Guardian



Above. A costume test for *The Seer* (John Welsh). Above right: Ken Marshall and Freddy Jones consult the Seer. Right: Ken Marshall and Lysette Anthony. Opposite: A selection of scenes from the film.

"I think the advantage we have over *(Revenge of the) Jedi* is that nobody has seen us before." Peter Yates.

Although the effects unit working on *Krull* is led by Derek Meddings, it is an aspect of the film with which director Peter Yates is very much involved. I asked Yates whether he was learning much about this side of film making, as effects of the type employed in the film are something new for the director. "Oh... I love it. That's one of the reasons I'm doing the picture... I wanted to learn all about that. I knew a little bit about it before because I worked on *tom thumb* with George Pal. It's amazing how many of the tricks Pal worked with are still being used today. But of course everything has progressed enormously with new stock and computers. I find it absolutely fascinating."

I went on to ask Yates whether he thought that with the advances in film technology there was a risk of removing too much of the human element from film making and films themselves. "That is a danger. That's what one would love to come out of this film with... to have made a film where the people manage to beat off the attack of technology. I would never claim that we are doing that—that's up to an audience. That's obviously what one's endeavouring to do. I remember when *Star Wars* came out, and certainly when *Empire Strikes Back* was made, they [Lucas] always claimed that their people were their most important concern. But their technology was so wonderful, I think the people did get pushed a little below the surface. The same thing may happen to us, although I hope not. Certainly I think our characters in *Krull* are more colourful, more theatrical and are in a more theatrical story."

Yates went on to explain the differences in directing a film like *Krull* compared to some of his earlier, contemporary-set, location shot features like *Breaking Away* and *The Janitor*—"It forces you to do more homework



and to work out storyboards and those kind of details in advance. Of course it doesn't give you as much leeway to extemporise during the course of shooting. But I still try and leave myself a little bit more freedom, otherwise the whole thing will look like a strip cartoon. Really it's a case of you having more things to think about. You're relying on more people and therefore you can give personal attention to fewer details."

I wondered whether the *Krull* team had looked at many other fantasy films before settling in to make their own. Yates: "We spent more time looking at swashbuckling films and Westerns, because there is quite a lot of action in *Krull*, as well as a lot of swordplay and swinging around on ropes. Frankly, we watched a lot of things like the old *Robin Hood* and a lot of other old Errol Flynn pictures and Fairbanks films, to try and bring a lot of those pieces of action up to date." I went on to ask Peter Yates how he felt about being studio-bound for *Krull*—"I've normally worked on location, apart from one other I made in a studio, which was *For Pete's Sake*. It does give you a greater degree of control, up to a point, although I've always liked locations because of the things that can just "happen" there which you can sometimes make use of. I think if you are on location things happen to you, whereas in the studio you have to use your imagination and be more inventive."

By the time *Krull* opens the screens of cinemas around the world will have seen even more fantasy films. I asked Yates whether he foresaw a danger of over-saturation within the genre. "I think it depends—if it's all copying each other, then yes. I think if it's just another way of using film medium as a way of escaping, then I don't think it will. If there were a lot of *Hawk the Slayer*, for example, I think there might be a saturation point. I don't think that if you make a quality film, it should stand on its own, without being related to anybody else's film." *Krull* is scheduled to open in cinemas, at least in America, at the same time as *Revenge of the Jedi*. I put it to Yates that there might be a danger of being compared to the latest Lucasburger. "I think the advantage we

have over *Jedi* is that nobody has seen us before. There are obvious advantages in being a follow-up or a sequel, but on the other hand there's also a problem in being a sequel. That is, if you can be the new one—and you know how people like new things—as long as word of mouth is good, it's good to be the new one, rather than a continuation of something we've already come to know about."

With the trail-blazing *Star Wars* saga remaining the yardstick by which movie successes are measured, I put to Ron Silverman that *Krull* being made at all was a direct result of that success and indeed the *Star Wars* phenomena as a whole. "I really think there are a couple of answers to that. First of all you could say that about any area of successful film making. Movies like *Chariots of Fire* and *On Golden Pond* have done very well. There's no doubt when you take pictures like that and *Kramer v Kramer*, that the success of those movies begets other movies like it. Conversely, if those films had died at the box office, nobody would be making more films like it for a while. And the same is true of *Star Wars*. *Star Wars* did do one thing beyond the normal beginnings of an area of film making. It showed that a single film could do a tremendous gross. And that one film could result in a fantastic arena of merchandising outside of the film. I don't know what amount of money has been brought back from *Star Wars* merchandising versus the film itself. I've got to believe it continues and goes way beyond the film, even if the film is being reissued again and again. It's got to be as important as the film. So because films like *Krull* and like the ones I'm sure you are talking about cost so much to produce, in a way the answer to your question is obvious. If *Star Wars* had not been successful, if some film had not come along at a reasonable budget—I believe it was something like nine million dollars—then there would not have been this boom in this type of film. Yes, the success of *Star Wars* did give other companies that window that says, 'You can now spend twenty million dollars to make a film, because if it's good enough there are no limits to what it can make.'"



I remember going to the screening of the first theatrical trailer for *Spider-Man*, and I remember being in the audience, and I remember being in the room, and I remember being in the room, and I remember being in the room. I remember being in the room, and I remember being in the room, and I remember being in the room. I remember being in the room, and I remember being in the room, and I remember being in the room. I remember being in the room, and I remember being in the room, and I remember being in the room.

What we have done with *Krull* is a first step in the next step, which would be an R (Restricted) rating. I don't think this film is in any way aimed at kids. I don't see there is any age element that is going to be turned off by *Krull*. If it works the way that we think it will, I think the very broadest spectrum will go to see it. At the same time we repeat business on pictures of this size is very important. There's not much repeat business with adults, so if you don't get kids and teenagers in time and again to see it, then you have lost the business.

Repeat business on pictures of this size and kind is a real time to see to get the money made, so it's called a repeat business. I remember being in the room, and I remember being in the room, and I remember being in the room. I remember being in the room, and I remember being in the room, and I remember being in the room. I remember being in the room, and I remember being in the room, and I remember being in the room. I remember being in the room, and I remember being in the room, and I remember being in the room. I remember being in the room, and I remember being in the room, and I remember being in the room. I remember being in the room, and I remember being in the room, and I remember being in the room. I remember being in the room, and I remember being in the room, and I remember being in the room.





look is given, and it's a moving moment, and there are a few seconds of music by Warren Ellis. It's an MTV moment."

"I was in an elevator taking such a lobby, and people going over the hills. I was at a social in my room when he caught the focus of the camera was only to be. It has a social, social." He says the scene.

"All right, he has done a scene. When he did the scene you asked for some part of a moment of people you're going to answer. There's no question. The film has been going to continue to do. There are moments which can cause it an enjoyable experience to go to the movies. In fact, I really going to do much of a piece in the back of the film that they are a piece of piece of us. We are comfortable, are going to say it will be in the future. Secondly, these people are going to be the World of Krull."

"I was in the Los Angeles area of Hollywood Boulevard. Some kind of theater with the room. He was a theater, and I was in the room. This is the part where I was in the room. This is the part where I was in the room. The people are going to the room. The people are going to the room. The people are going to the room. I don't think they are going to want to stay with him. So I think they will always be in a room, operating through the world. Even in those areas where television, pay TV and Cable TV people are going to be important. But I think the cinema, certainly where is a producing company, a company financing the film production, the idea is a call to a new production, probably, as a film goes by, more to pay TV and cassette than it will be to the stand-down. I think the experience of being in an audience and going out to the movies won't diminish."

In other words it will be more of an event to go to the movies? "Yes, I think that's true. Definitely. If there are fewer theaters and there is not less product, in fact maybe even more."



product because of Cable TV, that probably only those theaters are capable of getting the product. I would like to find that out, I would like to find that out, I would like to find that out, I would like to find that out."

ACKNOWLEDGEMENTS

I would like to thank the following people and organizations for making this special movie possible: Executive Producer Ron Silverman, David Matthews, Steven Archer, Lily Liner, Keith Hambleton, Mike Cook of the photo studio from Krull, Susan Grimus, Peter C. Cook, Pinewood Studios, Alan Yorke, Alan McKeown, Peter Watkinson, Peter Mark, Mark Miley, Christopher Tucker, and many others. Thanks to Steve Keene, whose brilliant work in the film features in the background, and without who the Making of Krull would not have been possible.

Krull (1983)

Directed by Peter Yates
 Produced by Ron Silverman
 Executive Producer Ted Mann
 Screenplay by Stanford Sherman
 Director of Photography Peter Suschitsky
 Production Designer Stephen Grimes
 Visual Effects Supervisor Derek Meddings
 Associate Producer Geoffrey Helman
 Costumes designed by Anthony Mendelson
 Prosthetics Make-up designed by Nick Maley
 Edited by Ray Lovejoy
 Stop-Motion segments by Steven Archer
CAST Ken Marshall; Lysette Anthony; Freddie Jones; Francesca Annis; David Battley; Alan Armstrong; Bernard Bresslaw; John Welsh; Liam Neeson; Tony Church; Bernard Archard; Graham McGrath; Todd Carty; Robbie Coltrane; Gerard Naprous; Bronco Naprous

STARBURST SWEATSHIRT OFFER!

Here it is! The offer that all you fantasy film fans have been screaming for – the Official Exclusive Starburst sweatshirt! The shirts are tastefully designed by Kevin at Logo Promotions, and stylishly modelled by our very own Rahid Kahn and the lovely Penny – don't they make a stunning couple?!



Of course we realise that the average Starburst fan does not exist – Starburst fans are no way average! – so nor are our sweatshirts – they come in varying sizes, small to extra large, so you don't have to be as sleek and trim as our man to sport the fantastic STARBURST logo!

The two styles on offer are as illustrated, one in gunmetal grey, and one with additional stripes on the sleeves. Both are machine-washable and made from a 50% cotton/50% polyester acrylic heavy-weight fleece-backed fabric. The sizes are: Small (30"-32"), Medium (34"-36"), Large (38"-40"), Extra Large (42+). Both sweatshirts have been printed to the highest possible standards with inks that will retain their strength and clarity throughout the life of the garment – what more can we say?!



The closing date of this offer is end January 1983, so get your orders in fast to: Starburst Sweatshirt Offer, Marvel Comics Ltd., Jadwin House, 205-211 Kentish Town Road, London NW5 2JU. Make your cheque/postal order payable to Marvel Comics Ltd., and please allow 28 days for delivery.

To: Starburst Sweatshirt Offer, Marvel Comics Ltd., Jadwin House, 205-211 Kentish Town Road, London NW5 2JU.

Please send: (tick appropriate boxes). (state quantity) Starburst Grey Sweatshirt(s) @ £5.99 + 95p p&p

in size(s) Small Medium Large X Large

. (state quantity) Starburst Sweatshirt(s) with stripes @ £7.99 + 95p p&p.

in size(s) Small Medium Large X Large

Name.....

Address.....

I enclose cheque/PO no. value £

Signed (If under 16 this space to be countersigned by parent or guardian)

MARVEL CLASSIFIEDS

To advertise in
Marvel Classifieds
 phone Claire Brooke
 on
01-580 9012

Shops

ODYSSEY 7

Manchester University shopping precinct.
 The junction of Oxford Road and Booth
 Street. Up the escalator to the main
 square. Tel: 061 273 6666.

Science Fiction novels, Fantasy film
 books, magazines, posters and stills.
 Role playing games, Star Trek & Dr
 Who material. Marvel and D.C. comics.
 Back issues to latest imports.
 Open Mon-Sat 9.30am - 5.30pm

Fantasy World

The complete Fantasy film & comic book store

10 Market Square Arcade, Hanley,
 (Opp Lewis) 2 Sticks-on-Treat, Staffs

2 Floors of comics, SF, Horror and film
 fantasy. Books and pop mags. Paper backs.
 Posters. 100 000 back issue comics in
 stock. American and British from 1950.
 Open Mon-Sat, 10.00am - 5.30pm. We
 are only minutes away from the M6
 (Junction 16) & Stoke Railway Station.
 For map send a p.c. Tel: 0782 279294.

Stargate One

Science Fiction Bookshop
 59A Northgate, Rochester, Kent
 Tel: 06341 42297
 Monday - Saturday 9-6
 100's of British and American
 S.F. paperbacks, plus magazines,
 comics, posters always in stock.
 We produce a FULL catalogue 50p.

Photon Comics 44 Candleriggs Glasgow

Tel: 041 552 8118
 Full selection of imported, distributed and
 non-distributed e.g. Wolverine, X-men
 annual. What If? Marvel Graphic novels
 Etc. Plus 1000's of back issue comics.
 Photon Books, 200 Woodland Road,
 Glasgow, Tel: 041 333 0744. All the latest
 US and British SF titles. Back issues
 of Starburst, Starlog, Preser, Cinefix,
 etc. P.S. Mail Order now starting, send
 SAE today!

Mail Order

"SPECIAL EFFECTS"

20 Little Underbank, Stockport

FREE! FREE!

Giant Catalog of Sci-Fi,
 Fantasy, Horror, T.V.,
 Film, Rock and Pop Stars -
 Books, Badges, Posters,
 Magazines.
 Send Large S.A.E.

JOHN FITTON

Dr Who monthlies 51-69 at 60p ea.
 Starburst 1 at 75p, 2, 3, 5 at 50p ea.
 Blakes 7, 1-10 at 60p ea. House of
 Hammer 1, 7-23 at 50p ea. Postage
 60p per order or send 150p stamp
 for full Dr Who list (includes
 weeklies, annuals, paperbacks etc).
 1 Orchard Way, Hensall, Nr. Goole,
 North Humberside.

RODNEY BOOKS Comics & Fantasy

33 Longbridge Rd, Barking, Essex.
 We have enlarged our Comic & Fantasy
 range to 100 000 in stock!! COMICS SF
 HORROR FANTASY TV ADVANCE IMPORTED
 Comics & Mags. Write for our MAIL
 ORDER LIST (S.A.E.) To find out more, call
 in, or phone IAN BROOM on 01-684 2858 1
 (Look forward to seeing you.)

HEROES

Britain's largest established comic dealers offer
 comics from the 1930s to present for sale at low
 prices. Marvel, DC, Warner, Golden Age, EC,
 Fawcett, Eagle, Gerry Anderson, much more SAE
 for catalogue. Send additional large SAE if you'd like
 to receive our map and film catalogue. Also thousands
 of 2nd hand & collectors. SF paperbacks at our shop
 Open Monday to Saturday 10.30-6.30
 HEROES, 21, Canterbury Lane, Ilkington, London
 N11 (3 minutes from Highbury & Ilkington tube on
 the Victoria Line, opposite Hope & Anchor).

THE BOOKSHOP

439 Harshill Rd, Stoke on Trent.
 Tel: 0782 618130.
 Open Mon-Sat 9-6

THREE SHOPS IN ONE
 Family bookshop, American Comic
 shop, and NOW Fantasy Games
 shop

WE STOCK
 Paperbacks & Hardbacks, cards
 and stationery, new imports and
 back issue comics, T-shirts, boxed
 games, rulebooks and miniature
 figures. Also paperback exchange
 and out of print book section.

COMIC BOOKS
 £1 per 100 plus 70p p&pp. Cash
 with order please. SAE for
 samples of other types of bags.

JUST COMICS

75,000 comics for sale. Virtually
 complete range of all Marvel titles.
 Also, DC, 2000AD, Pacific... SAE
 for latest 28 page Catalogue.
 Callers by appointment. Probably
 the most in-depth stock in the
 country.

J. EBBS, 2, Crossmead Avenue,
 Greenford, Middlesex UB6 9TY

Science-Fiction, Bubble-gum cards,
 magazines, comics, books & annuals
 for sale. Featuring Dr. Who, Judge
 Dredd, Stingray, Thunderbirds,
 Captain Scarlet, Joe 90, Superman,
 Star Trek, Star Wars, Alien etc. etc.
 Send 50p in stamps for a full set of
 five different sales lists.

A Cadwattender, 63 Green St,
 Middleton, Manchester M24 2HU.

POSTERS & PRINTS

Sci-fi, rock, pop, humorous pin-ups,
 scenes etc. Choose from our vast
 range available by mail order. Send
 just 50p for our full catalogue listing
 HUNDREDS of posters and prints
 (many illustrated in full colour)

Caldron Promotions (Dept MV)
 47 Landseer Rd, London N19 4IG

FORBIDDEN PLANET BOOKSHOP

Comics, S.F. Film and TV
 Fantasy.

SHOP Mon-Sat 10-6

except Thurs. 10-7

MAIL ORDER SERVICE

Please send S.A.E. for current
 lists to: 23 Denmark Street,
 LONDON WC2H 8NN
 01 836 4179

COMIC MART

Film material and thousands of
 comics for sale every 2 months at
 the Central Hall Westminster,
 LONDON
 Starts 12.00. Admission free
 Dates: Dec 11, March 26.

Sheffield Space Centre

485 London Road, Heeley,
 Sheffield S2 4HL
 Telephone: Sheffield 581040

We stock a large selection of S.F.
 Fantasy paperbacks, American
 comics, Port folios, Magazines etc.
 Open - Monday, Tuesday, Thursday,
 Friday 10am - 5pm, Saturday - 9am.
 Closed Wednesday. SAE for list

COMIC SHOWCASE

17 Monmouth Street, London WC2
 01-240 3664

Open six days a week 10am to
 6pm. We are THE SPECIALISTS
 in old American comics and our
 vast stock ranges from Golden
 Age through to the 70's; including
 Marvels, D.C.s, E.C.s, Timelys
 and many more. Regular ship-
 ments from the USA enable us to
 offer a wide selection of the non-
 distributed Marvels. We are
 always interested in buying col-
 lections of old or rare comics in
 nice condition.

FANTASY & COMICS EXPLOSION

45 Summit Row, Birmingham B1 1JZ
 Enquiries: 0527 20384 (evenings)

Open Mon-Sat 9-5.00pm

Fantastic selection of latest imports,
 Marvel and D.C. Large stocks of back
 issues. Discount available on bulk
 orders.

Mail Order Service available on imports
 and distributed, Marvel and D.C. comics.
 Send an S.A.E. for all enquiries.

KENT'S leading stockists of American comics,

science fiction, horror & fantasy
 film material and novels etc.

The Edge of Forever,

54, Bellagrove Road, Welling, Kent.
 Telephone 01-301 37721.

Open Monday to Saturday (except
 Wednesday), (Mail order available
 - send SAE).

Comic & Books Unlimited

(formerly The Comic Bookshop)

Comics from 1939 Feb '83) SF,
 film & TV Fantasy, Monthly Sales
 & Advance Lists. Please send
 large SAE to:

295B Wainfield Road,
 Nottingham NG3 2FS.

Tel: 06922 41194A.

Wholesale enquiries welcomed!

Majipoor Chronicles by Robert Silverberg (Gollancz, £8.95) is subtitled "A Novel" but it's actually that traditional of hybrid known as the fix-up, a series of loosely linked short stories with a common background. Majipoor is a large planet on which Silverberg's previous (and very successful) novel *Lord Valentine's Castle* was set. Sequels ten (with rare exceptions) to lack the freshness and power of their originals; the *Dune* saga is a case of point, with the series growing generally more flaccid and overblown as it progresses. Silverberg has to some extent skirted this problem in *Majipoor Chronicles* by not directly continuing the story of *Lord Valentine* but instead focusing on a series of characters and their adventures at various times in Majipoor's history. The overall effect is to give an impressionistic account of the development of the world following its colonization by humans.

Majipoor is certainly a colourful enough place to explore. Apart from its human population and a native race of shapechangers now confined to remote areas, there are also numerous species of aliens settled on its three continents, plus the usual assortment of exotic plants and animals. The trouble with this kind of world-building is that it can lead to sentences like: "She rose early, bathed in a pond that she shared with a sluggish old gromwark and a school of tiny crystalline chichibors, plucked her breakfast from a thokka vine . . ." and massaged the nadders of her pet futtock, no doubt. The Gobbledegook Syndrome is becoming increasingly common in sf these days, though to be fair to Silverberg he's experienced enough not to overdo it.

The stories in this collection feature mostly ordinary folk adrift on seemingly endless oceans or lost in great deserts or hidden in huge jungles or perched on towering mountains. Everything apart from the people is larger than life. The stories themselves can rarely be faulted in their design or execution, but they tend to slip down the mental gullet like candyfloss—tasty but inadequate. My overall impression of this volume is that it represents a calculated manipulation of the genre by a gifted and resourceful writer who should be tackling more challenging material.

Silverberg has an interesting history of an sf writer. He established himself as a prolific and workmanlike author in the fifties and sixties with books which showed a gradual development and refining of his craft. Then, during the late sixties and early seventies, the quality of his books rose sharply, culminating in novels such as *Dying Inside* and *The Book of Skulls*. These were serious and individual novels into which the author had clearly put his best. But although well received critically, they were not commercial successes and Silverberg retired from writing for a few years before eventually returning to produce work more obviously tailored to a mass audience.

Now it could be argued that Silverberg is simply giving readers what they want. But in my view he is actually short-changing his readership by writing down to them. All the stories in *Majipoor Chronicles* are efficient pieces of work, but they also seem to me to be pat, unfelt and ultimately not very memorable. No doubt this book will have a similar success to *Lord Valentine's Castle*, but it's the product of a writer who has surrendered much of his artistic integrity to market pressures.

ROBERT SILVERBERG
MAJIPOOR
CHRONICLES



Chimera by Stephen Gallagher (Sphere, £1.75) is a first novel by an author who has written a number of TV scripts for *Doctor Who* (he has my eternal gratitude for having killed off K9). A chimera is a biological term for an

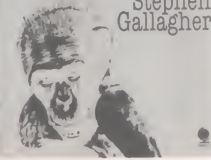
organism resulting from the combination of two different species, and the novel concerns strange goings-on at a clinic in Cumbria, where genetic experiments have been conducted on human and chimp DNA. A fire has gutted the clinic and most of the staff are dead. Free-lance writer Peter Carson stumbles upon an official attempt at a cover-up and decides to investigate.

The trouble is that he doesn't make this decision until at least half-way through this 300-odd page book, and this reflects the slow pace at which the events unfold. The author is very good on background descriptions, be it of the brooding Cumbrian landscape or the bits of Christmas decorations still pinned to the beam in a schoolroom now being used as a morgue; but this novel is weak on drama because the characterization is thin. With his meticulous camera eye the author records everything, weighing the story down with a significance it cannot support because his cast are all rather colourless.

Bound in Time by D.F. Jones (Granada, £1.75) concerns a man who is sent into the future and discovers that a dictator on the Moon called Boss (what else?) has been zapping the inhabitants of the Earth with a laser-beam for sport. Jones is an uneven writer, tending to move his protagonist on to a completely different situation when he gets bored with his original set-up; but somehow he just manages to make everything hang together. This novel has few claims to originality or ambition, but it's a good old-fashioned read with just the right proportions of romance, intrigue and derring-do.

CHIMERA

Stephen
Gallagher





Starburst's Hollywood correspondent Bill Warren's book, *Keep Watching the Skies*, is a chunky tome of nearly five hundred pages devoted to science fiction films between the years 1950 to 1957. A second forthcoming volume will cover the period 1958 to 1962.

Quite simply, *Keep Watching the Skies* is probably the best single book devoted to the subject of science fiction cinema. There have been many other works on the subject, starting with John Baxter's *Science Fiction in the Cinema* back in 1968. But the vast majority of books which have appeared since then have been little more than excuses to run pictures from movies rather than supply solid text material on the subject. As Warren explains in his preface, *Keep Watching the Skies* is his personal view on the subject, and when writer is so obviously in love with his subject as Warren is, there's nothing wrong with that.

The book is set out chronologically. Each entry contains a plot outline and Warren's own opinion of the film in question. Along

with each critique comes production information, much of which is new to this reviewer. When you have written as many *Starburst SF Classics* as I have, you learn to admire a researcher/writer who can dig out new information on the films of the 50s whose production histories were simply not chronicled at the time. But Bill is in the happy position of having lived and worked in Hollywood for many years. He counts many film makers among his close friends, and when you live with the source material then the depth of research one can reach is obviously greater than for those of us on this side of the pond.

Perhaps one of the finest aspects of *Keep Watching the Skies* is the completeness of the films covered. Unlike Parrish and Pitts' *The Great Science Fiction Films* (1977) which until now was the most complete book in the critical sense on SF films, Warren's book seems to have everything—and along with lengthy entries on the obvious classics like *Forbidden Planet*, *Day the Earth Stood Still*, *Invasion of the Body Snatchers*, etc, such

obscure SF films as William Cameron Menzies' *The Whip Hand* (1951), and such classic clinkers as *From Hell it Came* (1957).

Part of the enjoyment of the book are Warren's comments on what he thought of the films when he first saw them as a child and how he now sees them. Bill Warren is that rare writer—a fan who can view his subject with objectivity. The book is illustrated with several black and white stills, but for the most part the book is about words and information. Despite its hefty price tag in this country of £27.95, *Keep Watching the Skies!* is an essential addition to any science fiction film buff's library. A complete filmography, listing cast, credits, release dates ensures the books value as a lasting reference work as well.

Keep Watching the Skies! by Bill Warren.
Volume 1 1950-1957
468 pages. B&W illustrations
£27.95
Available from Forbidden Planet 2 and other specialist outlets.



It should be very interesting next year when we have two James Bond movies fighting it out at the box office. In one corner there'll be *Octopussy*, the Broccoli production starring, yet again, Roger Moore, and in the other corner will be *Never Say Never Again*, with Sean Connery back in action – after a gap of 12 years – as Bond.

I don't know how the films themselves will measure up to each other (*Never Say Never...* is still very much an unknown quantity) but I know which Bond my money is going to be on. Even if Connery plays Bond as a 60 year old, sans toupee, being coerced out of retirement (which is one of the rumours I've heard), I'm sure he'll still run rings round Roger Moore's increasingly tired impersonation (I loved Pauline Kael's description of him in *Moonraker*: "Roger Moore is dutiful and passive as Bond; his clothes are neatly pressed and he shows up for work, like an office manager who is turning into deadwood but hanging on to collect his pension.").

Meanwhile, in the literary world, James Bond is having a bad time of it. I've just finished reading *For Special Services*. John Gardner's second Bond novel and found it profoundly depressing. I thought the first one was pretty bad – *Licence Renewed* – but this effort is even worse. Oh, there are some good ideas in it, like having Blofeld's daughter as the new head of SPECTRE, but the basic plot, which involves SPECTRE trying to take over NORAD (North American Air Defence Command) by feeding its military personnel with drugged ice cream (!), is a mess and the book as a whole is sloppily written.

The chief thing wrong with the novel is its lack of conviction; you don't feel for a moment that Gardner believes in any of the stuff he's describing or the characters, he's simply going through the motions of trying to produce a copy of a Fleming novel. However it was Fleming's knack of treating the Incredible in a deadly serious way that enabled the reader to accept the more fantastic elements in his stories. Plus the fact that Fleming had an emotional involvement in Bond and his world – Bond was his alter-ego through which he lived out the fantasies of his youth. Fleming claimed that his main reason for writing the books was to make money but there's no denying that he put a lot of himself into them, even in the later novels when he was weary of the whole thing.

You certainly don't get that feeling from Gardner's Bond books. On the contrary you get the distinct impression he's not very interested in Bond at all and he'd much rather be writing something else. Nor has his grasp of technical matters improved since *Licence Renewed* – you may recall that in *Starburst 41* I commented on the fact that Gardner had taken the term "China Syndrome" literally and obviously believed that a runaway nuclear reactor core would burn its way right through the centre of the earth and pop out the other side! Well he doesn't make as quite as big a blunder in *For Special Services* but he has a good try...

In his Author's Acknowledgements he writes: "Ian Fleming, being the great craftsman he was, always attempted – with some licence, granted to all writers of fiction – to get the nuts and bolts correct. I have tried to do the same thing, with one exception. While the NORAD Command Headquarters exists – in the Cheyenne Mountains, Colorado – I found it impossible to get any accurate description of the way into this incredible defence base. It has therefore been necessary



for some invention here."

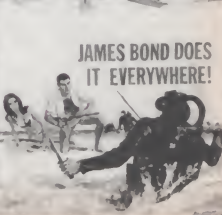
So he found it impossible to get any accurate description of the way into NORAD? Yet! I have in front of me right now a page from the Observer newspaper dated September 7th 1980, which not only contains a description of NORAD but a photograph of the entrance tunnel into Cheyenne Mountain (I kept the page because I thought it might come in handy as future research material and indeed it did; NORAD features briefly in my new novel *The Midas Deep* which Hamlyn will be publishing next year.)

The author of the newspaper article describes the way into NORAD as follows: "I entered the mountain along a tunnel one third of a mile long, at the end of which were the blast doors... each a yard thick and weighing 25 tons... They fit flush into the tunnel wall when closed so that the nuclear blast would go right through and out of another entrance, leaving the headquarters intact. Inside, in caverns artificially blasted out of the solid granite are 15 steel structures standing on gold springs to enable them to withstand nuclear blasts..."

In *For Special Services* Gardner had Bond and the others enter NORAD through a short metal-lined alley which leads to a set of sliding steel panels. Once through the doors they were "already inside the mountain and standing in a great circular chamber... fashioned from inside the bare rock. Air conditioning kept a pleasant, comfortable temperature, and there were carpets underfoot, though the place was, basically, a refurbished cavern."

No mention of a drive of a third of a mile down a large tunnel; no sign of the 25 ton blast doors; no sign of those 15 steel structures on springs; no sign of any real attempt to research the place. Gardner takes sixteen different people for their assistance in his Author's Acknowledgements (including one person who spotted "a character flaw and brilliantly suggested a major plot change" – good grief!), you'd think that one of them would have read the Observer.

As Gardner said, Ian Fleming always attempted to get the nuts and bolts correct and usually succeeded. What he would say about Mr Gardner's attempts is anyone's guess but I suspect it would be short, pithy and to the point. And possibly very rude.



This month's column carries a complete episode guide to the London Weekend Television series *Catweazle*, created in 1971 by actor/writer Richard Carpenter. His original intention was to write a children's book, but finally decided to try his hand at a 13 part television series. The unusual title came from a name painted on a country signpost and in the weeks that followed, Carpenter gradually built up in his own mind a character to suit the word – an old man clothed in rags – very eccentric – quick on his feet – cunning and predictable. The opportunity also arose to incorporate time travel in to the story.

In the first episode *Catweazle* leaps, using his magic powers, from Norman times to present day. He had hoped to discover,

through ancient sorcery, a way to fly so his trip across the centuries was accidental. Being an 11th Century wizard, he is bewildered by the incredible machines and invisible energies on display on the 20th Century. Fortunately he meets up with a 14 year old boy called, appropriately, Carrot because of his red hair. Together they share many adventures.

Catweazle is disturbed by everything that modern man takes for granted, a lightbulb, the telephone, television and cars. In this way Carpenter hoped the series would appeal to children through its funny script. "In *Catweazle* there won't be any custard pies," he said, "I hope the children will be laughing at the words." Carpenter went on to write a

further 13 episodes and a later tv series entitled *The Ghosts of Motley Hall*. In 1971 the Writers Guild of Great Britain awarded *Catweazle* the prize for Best TV Childrens' Drama Script.

Goeffrey Bayldon, star of numerous films and tv programmes, portrayed the old wizard and became totally engrossed in the role, giving an excellent performance. He was also ably supported by a strong cast including Robin Davis as Carrot, Charles Tingwell as Carrot's father Mr Bennet and Neil McCarthy as farm hand Sam Woodyard.

It is a pity if *Catweazle* is ignored by the present ITV audiences. It is an exceptionally well made series and a worthy example of British Television fantasy.

Episode One. *The Sun in a Bottle*.

Director/Producer Quentin Lawrence.

Episode Two. *Castle Saburac*. Guest star: Marjrie Lawrence.

Episode Three. *The Curse of Rapykn*. Guest stars: Peter Sallis and Anne Jameson. Carrot believes there is a curse on the farm that only *Catweazle* can prevent.

Episode Four. *The Witching Hour*. Guest stars: Ursula Smith, June Jago, Ruth Kettlewell and Rosalind Atkinson. Affluent Miss Bonnington has designs on Mr Bennet so Carrot asks *Catweazle* to cast a spell on her.

Episode Five. *The Eye of Time*. Guest stars: Hattie Jacques, Ellis Dale and Betty Wolfe. *Catweazle* intervenes when Madame Rosa gives Sam racing tips.

Episode Six. *The Magic Face*. Guest stars: Marcella Markham, and Zulema Dene. When a wealthy American photographer arrives to photograph *Catweazle*, he thinks he is under the power of a sorcerer.

Episode Seven. *The Telling Bone*. Guest stars: Brian Wilde, Hazel Coppin, and Harry Hutchinson. *Catweazle* runs into more trouble, this time with the local Vicar of Brandon and a telephone.

Episode Eight. *The Power of Adamcos*. Guest stars: David Ellison, Andrew Bradford and Aubrey Morris. *Catweazle* believing that he has travelled back in time loses his witch-knife, Adamcos.

Episode Nine. *The Demi Devil*. Guest stars: Peter Butterworth and Dorothy Frere. *Catweazle* turns Carrot in to a strange creature because he will not reveal the secret of "electricity".

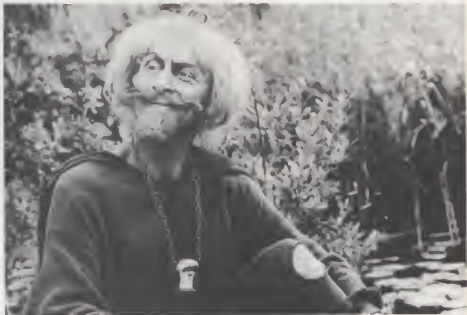
Episode Ten. *The House of the Sorcerer*. Guest star: Bernard Hepton. Sam tired of farming gives in his notice, but *Catweazle* is suspicious of his new job.

Episode Eleven. *The Flying Broomsticks*. Guest stars: John Junkin and John Toddoff. Sergeant Bottle interrogates Mr Bennet over the disappearance of a number of broomsticks, although *Catweazle* is the real culprit.

Episode Twelve. *The Wisdom of Solomon*. Guest stars: Freddie Foot and Patricia Hayes. A new addition to the Bennet household upsets Carrot and *Catweazle*.

Episode Thirteen. *The Tricky Lantern*. Guest stars: Hilda Braid and Eileen Moore. In a sad finale the two friends part and *Catweazle* returns to his own time. Although Carrot never sees him again their friendship remains with him for the rest of his life.

Throughout the first series the Executive Producer was Joy Whitby, the Associate Producer Carl Mannin and the Editor Sid Stone. When the series returned a year later *Catweazle* again found himself in present day



and befriends a young lad called Cedric played by Gary Warren. (Warren had previously starred in the long forgotten ITV series *Disney Wonderland* hosted by Francesca Annis.) The episodes were as follows;

Episode One. *The Magic Riddle*. Regular cast: Gary Warren as Cedric, Moray Watson as Lord Collingford, Elspet Gray as Lady Collingford, and Peter Butterworth as Groome. Guest star: Gwen Nelson. Cedric is surprised to find an 11th Century wizard hiding in his bedroom, in the stately home of King's Farthing.

Episode Two. *Duck Halt*. Guest stars: Bill Owen and Jerold Wells. *Catweazle* needs somewhere to live and Cedric suggests the old railway station, Duck Halt.

Episode Three. *The Heavenly Twins*. Guest star: Paul Eddington. In his search for the signs of the zodiac, *Catweazle* meets up with a modern-day magician.

Episode Four. *The Sign of the Crab*. Guest stars: Derek Francis, Ronald Lacey, and Tim Pearce. When burglars raid King's Farthing there are no prizes for guessing whose hands the stolen property falls.

Episode Five. *The Black Wheels*. Guest star: Jonathan Elsom. Groome loses his voice and *Catweazle*'s attempts to find it lead to all sorts of confusion.

Episode Six. *The Wogle Stone*. Guest stars: Kenneth Cope and Tony Caunter. Lord Collingford is tempted to sell King's Farthing to an up and coming property tycoon.

Episode Seven. *The Enchanted King*. Guest

stars: Graham Crowden, Peter Bayliss and Richard Caldicott. A local sculptor is mistaken by *Catweazle* for a demon who "turns people into stone".

Episode Eight. *The Familiar Spirit*. Guest stars: John Ringham and Hana-Maria Pravda. Touchwood, *Catweazle*'s pet toad is sick. Things get out of hand when two toad experts discover that their patient is 900 years old.

Episode Nine. *The Ghost Hunters*. Guest stars: Dudley Foster and David Cook. Lady Collingford commands ghost hunters to be called to King's Farthing to investigate things which go bump in the night.

Episode Ten. *The Walking Trees*. Guest stars: John Welsh and Tony Selby. Is *Catweazle* a spy? The Army thinks so, but can Cedric save him?

Episode Eleven. *The Battle of the Giants*. Guest star: Arthur Lovegrove. *Catweazle* enters the local flower show with a mammoth sized Marrow.

Episode Twelve. *The Magic Circle*. Guest star: Derek Godfrey. Groome is seeing things – or is he? A London doctor is consulted but he finds *Catweazle* a far more interesting case than Groome.

Episode Thirteen. *The Thirteenth Sign*. Guest star: Roger Hammond. *Catweazle* had now collected all 12 signs of the Zodiac. But he still needs to discover the 13th before he can fly, back to his own time.

Throughout the second season the series was produced by Carl Mannin, Edited by Rod Nelson-Keys and Directed by David Lane and David Reid.

ARNOLD SCHWARZENEGGER

Starburst: How did you get the part of Conan?

Arnold Schwarzenegger: John Milius chose me. I think the movie was made because the producer Ed Pressman saw me in *Pumping Iron*, and he decided he had finally found somebody who could play Conan. I had a good combination of the acting and physical development and athletic abilities, and they were the requirements for the job.

It's obviously a very physically demanding role. What type of training did you have to do for it?

A lot of hours of sword fighting, and training with the samurai sword and the kendo sticks, horse back riding and rock climbing. There was a lot of running and re-shaping the body . . .

What do you mean by "re-shaping the body"? Does working with weights shape the body in a particular way?

Conan wasn't supposed to have a very healthy looking body in the sense of a perfect body, with muscles just sticking out everywhere. So it was a matter of toning down the muscle size and making it look like the muscles were there from hard work rather than from organised training—there's quite a difference in physique. So I had to reshape my body by doing more running, bicycling and other athletic activities and tone down the weight training to about an hour a day, and train with lighter weights rather than heavy weights.

So it was a case of slimming down?

Yes. In some scenes of the movie I went down to 210 pounds, like the scene in which I was crucified to the tree, or in some scenes where I was Pit Fighter, I went up ten or fifteen pounds, so it really depended on the scene.

What was the most gruelling aspect of the film?

There wasn't one particular sequence which was more difficult than another. The whole film was tough. John Milius believes in realism and wants to have everything done real. He wants people to swing around ten pound swords rather than plastic ones and that's very difficult. He wants you to freeze out there in the snow and not just appear that you are freezing! I was hurt many times, attacked by the wolves, run over by horses—he wanted me to do all the stunts.

Did you do all your own stunts?

Yeah, most of them. It was difficult to find anybody else to stand in for me because of the body I have. So it was a very demanding role as you say, but when you are in shape and you train for it and when you have been doing athletics all your life—those kind of moments—you know, you are used to . . .

When you train for the world championships in body building, you go through a lot of pain and sacrifice lifting heavy weights and so on, the movie became a fun thing to do.

And was it a fun thing to do?

It was a lot of fun! Just simply because we had a lot of athletes on the set and we could train together and have a lot of fun together.





And Milius is a very inspirational director, and a very funny one. Although he's very hard, maybe too hard for a female, but for guys he was just right. It was like being in the army and having a general there!

Did you read any of the original Conan stories before you worked on the film?

Yes I did, but not that many because I wanted to wait for John's interpretation of Conan. He wanted it to be a little bit different than the original Conan, and he wanted to make the character a little bit more vulnerable—not perfect. He wanted his Conan to be in trouble many times, he wanted him to be a guy that has faults, not a Superman. He also wanted to show where Conan really comes from, rather than just throwing him at the audience—here's this strongly built warrior that's the BEST fighter, the BEST warrior of the time—and nobody knows how he got that way. He wanted to show how all that happened. *You've done a couple of other films before Conan—there was Pumping Iron which was a documentary . . .*

It was a docky-drama, or a dramy-docky! It was a combination of things. Stay Hungry and The Villian and then Conan. For television I did two episodes of Streets of San Francisco and The Jayne Mansfield Story, a TV movie. Would you like to play Conan again?

Yes.

Is that on the horizon?

Yeah, they're talking about *Conan Number Two*. I think next year we will do it. I have a contract for five more *Conan* films, but it depends on the success of the first one. In general I like fantasy movies, adventure movies—action. I always think of perfect roles, like *Deliverance*, things like that. High adventure. John Wayne and Clint Eastwood type movies, they are much more fun to do than pictures that have heavy messages.

Are there any particular characters you'd like to play?

One character that comes to mind that probably you're not too familiar with here, is Paul Bunyon, an American folk hero.

It sounds like the sort of film that John Milius

would make . . .

Could be, yeah. It's bigger than life, very heroic and it could be a really good film.

I have heard that at one point the producers of The Hulk were interested in you for the part before they cast Lou Ferrigno. Is that true?

No. I gave them Lou Ferrigno's name. They asked me if I knew anybody who is 6' 5" and weighs 280 pounds. First of all they knew I didn't want to do parts that were non-speaking roles, secondly they knew that I didn't weigh 280, but 220 pounds, and they also knew that I would probably be decreasing my body weight over the next few years.

How different is the stardom of movies to the stardom of the athletic world? You've been Mr. Universe five times—there's a lot of showbusiness attached to that. What are the difference in the sort of fame attached to that? There's no real difference in that, except that in acting you talk to many more millions of people through the film, rather than in body building, where up until maybe six or seven

years ago, was just a small circle of people who were interested in that. Each time you do a movie you speak to a different audience, or TV movies or talk shows and so on. Each time you do something like write a book, or a movie, you widen the circle of people who know you, they recognise you or become your fans. It's just that much more than just being a body builder.

What attracted you to acting? Was it the knowledge that the athletic side of your career is limited to a given number of years?
No. I would have stopped with body building at the time I did anyway, as I wasn't as excited as I was with the fact of winning competitions. When you win the World Championships thirteen times, what's new about it? So I was basically very hungry to go on with life and just do something different, something that is more challenging. To start all over again and work towards it and make it interesting. At that time Bob Raefelson was looking for somebody for *Stay Hungry* who had a Mr Universe physique. He looked at many body builders and also actors that may also have that kind of physique. He couldn't find anybody. And then I read with him, and he liked that. Then I did a screen test which he liked and he hired me for the film. When the film came out I got good reviews and won a Golden Globe Award for it. Then I did *Pumping Iron* and that got a lot of recognition and notoriety. That gave me the confidence to say, "Maybe that's it, maybe that's what I should continue doing." I just fell into it by coincidence really. ○





